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OFFICERS OF THE SOCIETY

WILLIAM O. TICKNOR, *President*

2814 Greenway Blvd., Falls Church, Va. 22042

CHARLES H. ANTHONY, *First Vice President*

27 Gale Road, Bloomfield, Conn. 06002

MRS. JOHN BOZIEVICH, *Second Vice President*

6810 Hillmead Road, Bethesda, Md. 20034

MRS. MARVIN V. ANDERSEN, *Secretary*

7 Perth Drive, Wilmington, Del. 19803

WELLS KNIERIM, *Treasurer*

31090 Providence Road, Cleveland, Ohio 44124

For the complete current roster of Officers, Directors, and chairmen of committees see the roster of the Society published as a supplement to this issue.

Executive Director — GEORGE S. LEE, Jr.

89 Chichester Road, New Canaan, Conn. 06840 (Tel. 203-966-1740)

All correspondence regarding memberships, change of address, receipt of publications, supplies, ADS records, and other business matters should be addressed to the Executive Director.

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Chairman of Publications
MRS. WILLIAM O. TICKNOR
2814 Greenway Blvd.
Falls Church, Va. 22042
(Tel. 703-JE 4-0430)

Editor, Daffodil Journal
MRS. GEORGE D. WATROUS, JR.
5031 Reno Road, N.W.
Washington, D.C. 20008
(Tel. 202-EM 3-4745)

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SCHEDULE OF MEMBERSHIP DUES IN THE AMERICAN DAFFODIL SOCIETY

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THE COVER DRAWING

by Helen S. Kaman, is of 7b Cherie, one of her favorites and a general favorite, as shown by its place on the Symposium from 1955 to 1975.

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THE IRISH (AND OTHERS) CAME!

By KATE READE, *Ballymena, Northern Ireland*

As we stepped off the airplane in Philadelphia the hot air hit us, and we had the first intimation of the heat wave we had been reading about. We were taken quickly through the customs, and the boxes of flowers, always a worry to travel with, appeared, still strapped together as they had left Belfast. We were shown into an office where a large worried-looking man, who had to deal with imported plant material, stood doubtfully wondering what to do. When we opened the boxes for him, he gazed at the splash of color, and Sir Frank Harrison said "Those are the little green-eyed ones." The poor man looked more confused than ever, expecting to find some green-eyed leprechauns popping out at him.



Overseas visitors: Jack Goldsmith, Mrs. Lionel Richardson, Brian Duncan, Mrs. J. Abel Smith, John Lea, Mrs. Kate Reade, Matthew Zandbergen, Lady Harrison, Sir Frank Harrison.

"I don't know," he said, "This is a large consignment, is there any soil?" We moved the tissue paper, and allowed him to examine the clean stems, assuring him that there was no soil. All the time the flowers were muttering: "We want a drink." At that moment a miracle happened in the shape of Mr. Wallace Windus, and in no time we, luggage, and flowers were safely in his car and bowling happily along towards Philadelphia. I cannot say how grateful we were to him for meeting us and for going so many times to the airport, as the foreign visitors were arriving at different hours. Particularly so, when we discovered that he was such a keen and successful exhibitor himself.

Having arrived at the Holiday Inn, we found our rooms waiting for us and tin wastepaper baskets to put the flowers in. It was marvelous to feel we had really touched down. We got the flowers into water, had a drink and a meal, and went to bed.

In the morning all was hustle and bustle, and we helped to fill test tubes and set them in blocks. All the time we were made to feel thoroughly welcome. We appreciated the tables we were given for our trade displays and the way the hall was set out. We did not have too many flowers to put up, so we were spared the awful race against the clock that we meet with in so many shows at home. There was time to greet friends and so many people we had met at the Williamsburg convention. It was interesting to see the competitors bringing in their flowers, and I admired their stamina as they worked half the night, staging.

On Friday morning the Continental breakfast started us off in good form, and then came the serious part of the day, registration, when we were handed out little bags of surprises, and I was able to indulge in my childish delight in "Brantubs." I may say that the little plastic ruler, which was one of the gifts, has already been used a lot for measuring seedlings.

We cannot thank Mrs. Bloom and her panel enough for allowing us to join in the judging. I think that all of us who came from overseas enjoyed the experience and gained something from it. It was sad that the very hot sun had done so much harm to the daffodils, but it was also amazing that so many good flowers were produced in spite of the weather. One very noticeable fact about American shows is the large number of flowers from Divisions 5 to 10. In England and Ireland these classes are usually very badly supported. One enchanting 7b I noticed in several classes was Eland, which I see is a child of one of my favorite American flowers, Aircastle.

We were very well entertained at sherry and lunch for the judges, and I was lucky enough to be taken shopping by Mrs. Bloom and to see a little bit of the Philadelphia area.

The evening's entertainment, which seemed to be going from party to party, helped to dull the nerves to be ready for the after-dinner panel discussion in which four of us took part. This was quite an ordeal, but it gave us a chance to compare notes, and in the end it was both interesting and fun.

I thought Bill Roesse did his stuff very well when he handed over to Bill Ticknor, but then, I am prejudiced in favor of the Roeses; it is not everyone you can leave in your home when you set off to America, to look after the dogs, feed your son, and pollinate your daffodils while your husband is in Dublin!

On Saturday morning the lectures were very good. I was fascinated by Dr. Craig's talk on plant genetics. Like all good lecturers, he was bursting

with life and energy and enthusiasm when he was speaking, but afterwards he looked tired and drained as if he had given his all. I took copious notes, and he has clarified a lot of points that I did not understand.

Plant nutrition, by James K. Rathmel, was also of worldwide interest, and the three practical ADS members, Marie Bozievich, Louise Hardison, and Kathy Andersen, spoke with much experience and common sense.

We were all grateful to the kind hosts and hostesses who took us out to lunch before the bus tour. As far as I was concerned the highlight of the tour was the exhibition and reception at the Pennsylvania Horticultural Society's rooms, where we saw some very fascinating old books and pictures and were given glasses of delicious punch.

The tragedy for me on Saturday night was that I had to leave the banquet in a hurry and retire to bed before Wells Knierim gave his details of the New Zealand trip, and I also missed Bill Pannill's speech, which I am told was a personal account of the early days of ADS, so amusingly told he had people rolling in their seats.

The Convention had to end, but I know that I am writing for all those who came from England and Ireland when I say that something in the kindness and friendliness of the welcome we received touched all our hearts and has inspired us to grow better daffodils and to greet all visitors with some of the kindness and generosity that we received in America. We were invited into many homes, shown some wonderful gardens, and treated with such warmth and affection by people we had never met before, that we were made to feel very grateful for such wonderful hospitality. We were even accorded our own private medical officer, who managed to keep us all on our feet (more or less) during the few hectic days spent at the Holiday Inn. Some of us even spent some time in the cells of the Chambersburg Jail, but we were bailed out by Dr. Bender's brother and sister-in-law, who allowed us to spend the afternoon at their lovely old farmhouse. In the evening we were given a superb dinner, perhaps to make up for wrongful arrest!

It is impossible to mention all the people who made our trip so memorable, but I cannot end this article without mentioning the lunch organized for us by the Washington Daffodil Society at Evans Farm Inn, McLean, Virginia. We found it a thoroughly relaxed and friendly gathering, in beautiful surroundings, not forgetting the delicious food.

To all those who entertained us at and after the 1976 Convention — thank you, and may we return your hospitality some day.

(Some of our members may not know that the Chambersburg Daffodil Show was held in the former town jail, now restored for community uses.)

DAFFODIL CLASSIFICATION REVISION

This Bicentennial Year of ours is a revolutionary time for daffodils, not in the sense of thoughtless radicalism but in the sense of great change. Professional and amateur hybridists in our country and around the world are producing bigger, smaller, sturdier, brighter, more colorful daffodils in an amazing variety and combination of color and form.

The old classification system no longer can do the job and has been loosely propped up with a color code. The Royal Horticultural Society, which has the international responsibility for the registering of daffodil names, has undertaken to review and to change as necessary the daffodil classification system. Mr. John Cowell of RHS has invited suggestions from societies and individuals around the world. Some of the ideas of our British brethren seem quite radical to us conservative Americans — ideas such as the use of the term “grex” to name tribes of seedling daffodils of a particular cross, and, the distribution of split corona daffodils into the trumpet and cup classes.

At the Board of Directors meeting in Philadelphia this April an ad hoc committee was named to develop a proposed ADS position that could be voted upon at the meeting in Hot Springs, Arkansas, this fall. Willis Wheeler is chairman of the group and is wrestling with a myriad of ideas. The final, agreed upon, classification system will necessarily be a compromise and will undoubtedly disappoint some.

Dr. Tom Throckmorton, backed by a massive amount of information stored in his computer, has proposed a revised system that offers a number of great advantages. It is simple to learn and use. The 12 divisions remain virtually intact. It defines the colors of the daffodil in much greater detail and it lends itself with great flexibility to show schedules.

Our ADS position, when it is determined, will be one among many that the RHS will consider. Our daffodils are changing, and for the better. A new classification system is about to be devised for the daffodils of today.

—WILLIAM O. TICKNOR

A SHORT HISTORY OF THE CLASSIFICATION OF DAFFODILS

By TOM D. THROCKMORTON, Des Moines, Iowa

The basic reason for any sort of classification is essentially to allow the comparison of “like with like.” In setting up various schemes of classifications this principle is often overlooked or not understood.

The classification of daffodils did not arise whole and complete; it has been a matter of evolution. Each additional feature has made the classification more useful to a greater number of people. Sometimes elements of the system have outlived their usefulness but have been retained with newly evolved meanings.

Historically, daffodil classification has been almost entirely based on the form of the blooms. Since there is great variation of form among daffodils, the varieties have ultimately been divided into 12 major Divisions. It has not always been thus! The daffodil is still an evolving plant and the changing classification bears this out.

Not quite 70 years ago the first established Classification of Daffodils was attempted and divided the cultivars into seven Divisions. This system was modified on several occasions and by 1923 the Classification established 11 Divisions. These were based on the evolving form of the daffodil:

Division I All trumpets

Division II *Incomparabilis*: large cupped varieties, largely resulting from crosses between trumpets and small cups

Division III *Barrii*: small cups, largely the product of poet $\times$ incomparabilis crosses

Division IV *Leedsii*: white or pale flowers, either large or small cupped.

Each of these divisions was variously subdivided into a and b groups. Such division was inconsistent, indicating perianth color in Division I, II, and III, but indicating length of corona in Division IV.

Divisions V through IX were species hybrids.

Again the inconsistency of a and b in Division V to indicate corona length, while corona length was ignored in Divisions VI and VII.

Division X was reserved for doubles.

Division XI included species and "wild forms."

Another intruding inconsistency: species double forms were included in Division X.

After using this system for 25 years, it was revised and what is essentially today's Classification came into force in 1950. And yet, the former inconsistencies were not mended, and indeed in some instances were multiplied. The subdivisions a, b, c, and d in the first three divisions came to indicate perianth color, not cup size. And yet, in Division V, a and b continued to indicate corona size. This inconsistency was extended to Divisions VI and VII for no very obvious reason. Division VIII remained constant, but in Division IX the language became inconsistent. All other species hybrids were based on "distinguishing character." In Division IX, for no apparent reason, inconsistent language was used; i.e., distinguishing characters, "without admixture of any other." This makes it almost impossible to improve or evolve the poets beyond the late Rev. Engleheart's hybridizing.

The old Division X became Division IV, but still included the species doubles. The new Division X, species and wild forms, remained and a new Division XI was made to include all other unclassified varieties.

A single revision was made in this scheme of classification in 1969, and Division XI was made inclusive only of the split-corona cultivars. A new Division XII was established to contain all other unclassified forms.

In 1973, at the urging of the ADS, a color code was appended to the classification, allowing for the first time a more accurate and useful description of daffodils. This color coding resulted from an attempt to put descriptive material into a simplified form for computer storage. The result was so satisfactory that its usage has been extended to the classification system of 1975.

The interpretation of color is highly subjective, and yet is sensitive to slight variations. It was decided to restrict color coding to the terms white, green, yellow, pink, orange, and red. To expand this list of colors would not make for greater accuracy, but would make for a wider range of difficult decisions. The present usage of this color code resulted from continuing discussions with the Classification Committee of the RHS. In the first three divisions, color coding was restricted to the description of colors in the three

zones of the corona. In the remaining divisions, color coding was used to describe the perianth color, as well as the distribution of color in the cup.

The original suggestion to the Committee was that in self-colored blooms, the code might be restricted to a single letter. In other varieties, if the corona should be largely of a single color, it was suggested that a single letter stand for the color in all three cup zones. These suggestions were amended by the Committee, and insistence was placed on the importance of designating the colors of three coronal zones in all instances. Also, the color of the perianth must be indicated in all Divisions except I, II, and III. This meant for a good deal of repetitive and apparently useless lettering, but was considered acceptable, if not completely desirable.

It is through these steps that the current 1975 Classification of Daffodils has grown.

Now is the time to simplify the Classification, make it consistent, and make it increasingly usable. To do this we need but take one further step and round off a few rough edges:

(1) We should drop all a, b, c, and d's from the division classifications. They are inconsistent from division to division; i.e., Division I and Division V. In the first three divisions, these letters indicate, in a vague manner, perianth color. *How much more to the point it is to use the perianth color itself.* This is especially true as the hybridizer continues to inject orange and reddish tones into some of the perianths. *Example:* Arctic Gold 1a YYY is the current classification. Forget the a and substitute color, as 1 YYY. This is reasonable, consistent, but also repetitive and a little ridiculous. How much better is 1 YY indicating a yellow perianth and an all-yellow corona. But best of all is 1 Y—a simple contraction denoting a self-yellow trumpet. *Example:* Ceylon 2a RRR. 2 YRRR is better. 2 YR is best. *Example:* Merlin 3b GYR. 3 WGYR is better and also best. It is only in the multi-hued corona that the lengthier color codes are necessary. But it is in precisely such varieties that the description is most needed. *Example:* Sabine Hay 3a RRR. 3a ORRR is better. 3 OR is best. And I can think of no more satisfactory way to classify and describe this unusual cultivar. And yet, still more unusual varieties are waiting in the wings.

In Division IV, the few species doubles should be returned to Division X. The color coding proceeds pretty much as it is now. The use of contractions to indicate self-colored flowers is obvious.

In Division V, the a's and b's serve no really useful purpose save to dignify an artificial distinction to which exhibitors have become accustomed. Out of almost 10,000 daffodils in the *Daffodil Data Bank*, only 143 are in Division V. It seems on the surface a bit picayune to subdivide these into 84 cultivars in Class 5a and 59 varieties in Class 5b. Seventeen of these owe much of their popularity to their inclusion in the ADS Miniature List. A majority of the remainder do not even exist today. Is it worthwhile maintaining this artificial distinction between triandrus hybrids based on cup length when so few cultivars are actually involved?

The same thoughts are applicable to Divisions VI and VII. I can find only 127 cultivars in Division VI since record keeping began. There are 109 6a's and only 18 6b's. Consider the value of dividing cyclamineus hybrids into groups of 109 and 18. In the short-cupped group there is but a single miniature, and I can only recall a personal acquaintance with 4 of the 18. A large number of these have gone the way of high-button shoes.

Division VII is little better. There have been recorded only 45 Class 7a's and 101 Class 7b's. The Miniature List accounts for 21 of the total, and I have personally seen less than 30 of the whole Division. How important is the division of jonquil hybrids into subdivisions?

The subdivisions of both jonquil and cyclamineus hybrids is of fairly recent origin; i.e., since 1950. I do not know what pressures created the subdivisions, but overwhelming demand certainly wasn't high on the list. Those who have a specific interest in these divisions may feel differently. However, I suspect a greater real interest would prevail in each division were it to be considered as a whole.

Division VIII stands unchanged. There are only 91 in the whole group and only seven introductions since 1959.

Division IX deserves some new blood. The inconsistency between the poets and the other species hybrid divisions should be remedied. The Scheme of Classification should delete the modifying phrase: "without the admixture of any other."

Division X is best left alone, with the addition of the species doubles. Some people think this group should be abandoned. The reasoning is that Fernandes' work allows species to be classified along with *genetically similar forms* in other divisions. At first glance this may seem an elegant departure. But it must be remembered that the purpose of a classification is to allow the comparison of like kinds! There is little to recommend the comparison of Arctic Gold and *N. cyclamineus*. Their genetic ideographs may be somewhat similar, but there the similarity ends. This attractive thought can be reviewed in years to come when we know a bit more about the genetics of the daffodil. To open up Division X now would make Pandora's Box look like a Sunday School discussion group alongside a beleaguered Classification Committee.

Division XI was recently created and serves its purpose.

Division XII is a singular catch-all. It contains only 18 cultivars and all of these are either bulbocodium or cantabricus hybrids. Almost another new Division!

In summary, there follows one possible way to rewrite the Classification with greater simplicity, less inconsistency, and making the whole a more useful tool now and in the future.

A PROPOSED CLASSIFICATION OF DAFFODILS

1. The classification of a daffodil cultivar shall be based on the description and measurements submitted by the person registering the variety, or shall be the classification submitted by such person.

2. Colors applicable to the description of daffodil cultivars are abbreviated as follows:

W — white or whitish

G — green

Y — yellow

P — pink

O — orange

R — red

3. For purposes of description, the daffodil flower shall be divided into perianth and corona.

4. The perianth shall be described by the letter of the color code most

appropriate.

5. The corona shall be divided into three zones: an eye-zone, a mid-zone and the edge or rim. Suitable coded color descriptions shall describe these three zones, beginning with the eye-zone and extending to the rim.

Using these basic requirements, daffodils may be classified as follows:

DIVISION I: TRUMPET NARCISSI OF GARDEN ORIGIN

Distinguishing characteristics: One flower to a stem; trumpet or corona as long or longer than the perianth segments.

1. The letter of the color code most accurately describing the perianth shall follow the Division I designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division I designation.

DIVISION II: LONG-CUPPED NARCISSI OF GARDEN ORIGIN

Distinguishing characters: One flower to a stem; cup or corona more than one-third, but less than equal to the length of the perianth segments.

1. The letter of the color code most accurately describing the perianth shall follow the Division II designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division II designation.

DIVISION III: SHORT-CUPPED NARCISSI OF GARDEN ORIGIN

Distinguishing characters: One flower to a stem; cup or corona not more than one-third the length of the perianth segments.

1. The letter of the color code most accurately describing the perianth shall follow the Division III designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division III designation.

DIVISION IV: DOUBLE NARCISSI OF GARDEN ORIGIN

Distinguishing characters: Double flowers.

1. The letter of the color code most accurately describing the perianth shall follow the Division IV description.

2. The letters of the color code most accurately describing the admixture of petals and petaloids replacing the corona shall follow in proper order,

using 3, 2, or 1 color codes as appropriate.

3. If the entire flower be substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division IV designation.

DIVISION V: TRIANDRUS NARCISSI OF GARDEN ORIGIN

Distinguishing characters: Characteristics of *Narcissus triandrus* clearly predominant.

1. The letter of the color code most accurately describing the perianth shall follow the Division V designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division V designation.

DIVISION VI: CYCLAMINEUS NARCISSI OF GARDEN ORIGIN

Distinguishing characters: Characteristics of *Narcissus cyclamineus* clearly predominant.

1. The letter of the color code most accurately describing the perianth shall follow the Division VI designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division VI designation.

DIVISION VII: JONQUILLA NARCISSI OF GARDEN ORIGIN

Distinguishing characters: Characteristics of the *Narcissus jonquilla* group clearly predominant.

1. The letter of the color code most accurately describing the perianth shall follow the Division VII designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division VII designation.

DIVISION VIII: TAZETTA NARCISSI OF GARDEN ORIGIN

Distinguishing characters: Characteristics of the *Narcissus tazetta* group clearly predominant.

1. The letter of the color code most accurately describing the perianth shall follow the Division VIII designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division VIII designation.

DIVISION IX: POETICUS NARCISSI OF GARDEN ORIGIN

Distinguishing characters: Characteristics of the *Narcissus poeticus* group clearly predominant.

1. The letter of the color code most accurately describing the perianth shall follow the Division IX designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division IX designation.

DIVISION X: SPECIES AND WILD FORMS AND WILD HYBRIDS

All species and wild or reputedly wild forms and hybrids. Double forms of these varieties are included.

1. The letter of the color code most accurately describing the perianth shall follow the Division X designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division X designation.

DIVISION XI: SPLIT-CORONA NARCISSI

Distinguishing characters: Corona split for at least one-third of its length.

1. The letter of the color code most accurately describing the perianth shall follow the Division XI designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division XI designation.

DIVISION XII

All narcissi not falling into any one of the foregoing Divisions.

1. The letter of the color code most accurately describing the perianth shall follow the Division XII designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division XII designation.

(May an editor make two suggestions in the interest of simplification? (1) Use the word "daffodil" instead of "Narcissus" except for botanical specific names. (2) Discontinue completely the use of Roman numerals. After all, few, if any, active daffodil growers or exhibitors are ancient, or even modern, Romans. R. C. W.)

INCONSISTENCY OF DAFFODILS

By MURRAY W. EVANS, Corbett, Oregon
(From Pacific Region Newsletter, June 1976)

Among the various flowers in your garden, most will come true to form and color, providing they are not affected by disease or lack of water or of nutrients. Not so with daffodils; there are few, even when grown under optimum conditions, that give typical blooms year after year. Colors in red cups and pinks, of course, are dependent on temperature and moisture factors when they are ready to open. If too warm and dry, they will be forced out with only a hint of their intense colors usually expected of them. Self yellows and whites fare better in the same situations that cause wan colors in pink and red cups. Although whites need warmth and sun to develop their dazzling sheen, they are adversely affected in weather which is too damp and cool. In our Northwest climate, many registered as 1c or 2c remain 1b or 2b throughout most of their lives.

The most worrisome aspect of daffodil inconsistency is form; some will be magnificent one year and mediocre the next. Often, after registration as a promising new member in its category, it will sulk and give typical blooms only one year in three. The dream of all daffodil breeders is to raise a flower so dependable that show quality blooms can be gathered at random. Common imperfections of form are lack of substance, irregular perianths and "mitten thumbs," caused by perianth segments catching in the folds of the cup margin. Unfortunately, the more ruffle in the cup margin, the more likely the flower will be thus affected. The mitten thumb syndrome can be eliminated by breeding daffodils with smooth cup margins, but then we would end up with a lot of look-alikes. For no apparent reason, some cultivars known for dependability will give performances considerably below par in an average or nearly ideal season. In our climate, more often than not, blooms average much better from bulbs left down more than one year. Growers in other regions may find through experiments with various types, the procedures best suited to their own situations. Perhaps the inconsistency of daffodils is one reason why fanciers grow so many cultivars, hoping to have some perfect blooms at the right time!

OLD AND NEW DAFFODILS IN A GOOD SEASON

By DR. GLENN DOOLEY, *Bowling Green, Kentucky*

The last daffodil season reminded me of a smooth and free-flowing stream. There were no rapids or log jams to ruffle the flow of water. No storms or harsh winds damaged the beautiful blooms. Consequently, my season was a smooth-flowing one. A warm spell of weather in the late season did shorten the period of bloom for the late daffodils, but there were some 90 days of daffodil blooms.

In order to keep one's daffodil season flowing smoothly, new daffodils must be added each season. Of late years I have added many new doubles. Most of these were late in blooming, so that they were not available at show time. Therefore it was necessary to rely on the older Twink. The blooms of it were the best that I have seen in years. The new doubles planted last year were Celebration, Egg Nogg, and Golly. Early indications are that they will be valuable additions to any grower's garden. In the past few years there has been a surge of new doubles coming on the market. Some of the very latest are the pink doubles. There is a never-ending flow of new things in this division.

Among new poets I thought Tweedsmouth was superior in quality. Felindre was quite different from the other poets. I should like to have seedlings from it. It is difficult to understand why the poeticus daffodil has not established itself in many more of our gardens.

The newer reverse bicolors are showing a vast improvement over the earlier ones, especially with regard to health. I thought that Moonspell and Druma-willan (2d's) were most worthy. Again, the reverse jonquil hybrids are quite showy — I would like to refer to them as being 7d's. I am looking forward to a reverse cyclamineus hybrid and a reverse triandrus hybrid. I have been attempting crosses of the latter. *N. cyclamineus* blooms entirely too early for me to use successfully in hybridizing. I am having some difficulty in keeping the newer cyclamineus hybrids, and find I keep going back to the older ones. I thought 6a's Ibis and Willet were excellent, however. Mite, a 6a miniature, grows like a weed. A clump of it in bloom is a most rewarding sight.

Visitors admire Sun Dance 1a, even though this old trumpet is not a show flower. I often refer to it as a ribbon of gold because it is planted in a row. Needless to say, many of the newer trumpets do not like my growing conditions very well. Some will fade out of the picture, while others seem to sulk as they give few blooms and slow increase. Yet old Lord Antrim blooms away at a terrific pace. I have some better luck with the white trumpets, but nothing beats the dazziing array of blooms of Mount Hood and Beersheba. I am hoping for a small increase with some others. The newer reverse trumpets seem to show a much better health quality. Nampa and Honeybird keep rolling along with me, yielding marvelous flowers.

The purpose of these comments is to point out the great excitement and thrill in looking forward to the first blooms of the newer daffodils. In my eagerness I have often thought that I would like to slice a daffodil bulb so that I could look inside and see the bloom. However, it does not work that way. One must grow a bloom from a bulb in order to see just what is inside. The story is the same for a seedling bulb. Here lies the excitement in growing daffodils!

TISSUE CULTURE — A NEW WAY TO PROPAGATE DAFFODILS

By JANET E. A. SEABROOK and BRUCE G. CUMMING
Department of Biology, University of New Brunswick
Fredericton, New Brunswick, Canada

As daffodil breeders must surely know, it takes 5-7 years for the seedlings of a potentially desirable cross to bloom. Then, to add further possible frustration, it takes a protracted period before a new variety will multiply in sufficient numbers for exhibition and marketing. Propagation by natural off-sets is particularly slow. The method of multiplication devised by Dr. Alkema of The Netherlands is the best one currently available and still only produces about 50 bulbs in 2 years. As described by Mr. Tompsett in *Daffodils 1973*, this method involves cutting the mother bulb into vertical slices to obtain small pieces of the basal plate, each with two attached scales. The so-called "twin scales" hopefully have a small growing point (called a meristem) at their base which is protected by them.

We have recently developed a new method for the propagation of daffodils in our laboratory at the University of New Brunswick, Fredericton, N.B., Canada. A preliminary article on this work has been published in May 1, 1976, issue of *The Canadian Journal of Botany*; a further communication is being published in *RHS Daffodils, 1976*. Our method involves the vegetative multiplication of plants, using micropropagation ("tissue" or "axenic" culture). We should note in passing that certain varieties of sugar cane, soybean, *Gerbera*, *Gladiolus*, and orchids, to name just a few, can now be multiplied using specific tissue-culture techniques.

The daffodil tissue (leaf bases, flowering stems, and ovaries) is removed from the bulb and surface sterilized. Small pieces of tissue, about 3 x 3 mm in size, are then half buried in a jellylike (agar) nutrient medium in a small vial or jar which serves as a mini-greenhouse.

The rather complex nutrient medium contains the so-called major (macro) elements, such as nitrogen, phosphorus, and potassium, and also the minor (micro) elements, such as iron and boron, in the combinations and concentrations used in the hydroponic culture of plants. The value to plants of many of these mineral elements is well known, although the specific roles of some of them in plant growth and development are quite obscure. Various vitamins, sugar (sucrose), organic complexes (such as casein hydrolysate—milk solids), and plant hormones, are also added to the medium. Vitamins and plant hormones are required in very small quantities; the role of the former in plants is similar to that in animals and humans. The pH of the nutrient solution is adjusted to 5.5. Agar (0.6%) is melted in the hot medium to give it a jellylike consistency. The medium is then dispensed into small (2 oz.) bottles and sterilized in a hospital-type autoclave. When the mixture cools it solidifies (gels).

Shoots are dissected from cold-treated sprouting daffodil bulbs. They are then cut into small pieces and transferred, under sterile conditions, to bottles containing the sterile medium. After 4-8 weeks, small buds appear on the tissue, which, in the meantime, has swollen to 8-10 times its original size. This material is then subdivided and placed in bottles containing fresh medium. After several further transfers and when the new shoots are

4-15 mm long they are placed in a different medium that contains lower levels of plant hormones than the first series. Under these conditions, vigorous rootless plantlets are usually formed.

These plantlets are then placed in bottles containing a third kind of medium which has only half the concentrations of nutrients that were contained in the first two media. No plant hormones are added at this stage. Roots are usually formed after 2-4 weeks in this medium.

The plantlets are removed from the vials and placed in a sterilized potting mixture. We found that an intermittent mist spray, of the type used to propagate cuttings, was very useful for these delicate plantlets and improved survival by 30%-40%. Raising the pots above the surface of the greenhouse bench improves drainage and aeration when the plants are under the mist spray.



Daffodil (cultivar Peeping Tom) plantlets grown from a piece of scape (stem) tissue. These plantlets lack roots and are ready for transfer to the third medium required for tissue-culture propagation of *Narcissus*.

In 5 months of culture, we obtained more than 2,000 plantlets of cultivar Lord Nelson from two leaf-base explants. We have estimated that approximately 25,000 small plantlets can be obtained in 6 months from one bulb, using the tissue-culture techniques outlined above. This is a tremendous increase over present propagation methods. To date, we have obtained cultures of the following cultivars: Lord Nelson, Carlton, Magnificence, Fore-runner, Fortune, King Alfred, Unsurpassable, Mount Hood, Cantatrice, *Narcissus poeticus*, Chinese White, Grand Soleil d'Or, Peeping Tom, and Dove Wings.

We hope that the propagation of valuable horticultural material can be very considerably improved by this method. Virus-free stocks, obtained by heat treatment or meristem culture, could also be propagated by tissue culture.

Although we realize that the equipment and techniques briefly outlined here for the tissue-culture propagation of daffodils may be beyond the facilities available to most growers, laboratories could be established to propagate specific varieties on a contract basis. This has been done with orchids in some countries, and the Twyford Laboratories in Somerset, England, have been established for the tissue-culture propagation and disease screening of valuable ornamentals.

Using such methods it should be possible to reproduce and market valuable clones within a shorter time period than has been possible to date. Hopefully, this will promote more daffodil breeding and also allow the general public to obtain the newer varieties sooner than they can at present.

DAFFODILS CHILDREN LIKE

By MICHAEL A. MAGUT, *Trumbull, Connecticut*

Children have definite favorites among daffodils. It has been my experience that their preferences follow certain patterns. The large, showy, brilliantly colored daffodils are their favorites. They are also attracted to flowers that are "different." I have not met the child who is not immediately taken with the multiheaded double, White Marvel.

My own children have often accompanied me as I walk through the beds and on many occasions their friends have joined us. My youngest son, Jeff, maintains his own plantings in our wooded area. I have also brought daffodils to school with me to show to the children in the different classrooms.

Children are never bashful about telling me which flower they like best. They have their own ideas about what is best. I might see a perfect Canisp and say, "Isn't this beautiful?" My young friend will say, "That's okay, but I like this better." What he has chosen is the very ruffled, pink Allurement.

Names can influence children to choose certain daffodils as their favorite. They like daffodils bearing names of people. Ethel, Chérie, General Patton, and Professor Einstein are examples of this. Satellite, Salmon Trout, Peeping Tom, Chit Chat, and Royal Coachmen are names that are easily recognized and remembered by children and were among our children's favorites.

Finally, I think children prefer white or white bicolors. The following are daffodils that children have consistently admired in beds and in bouquets.

DIVISION 1:

- 1a Kingscourt — golden yellow
- 1c Beersheba — all white
- Mount Hood — all white

DIVISION 2:

- 2b Professor Einstein — good color
- Tudor Minstrel — good color contrast, a favorite of mine
- Daviot — beautiful banded cup
- Jubilation — good grower and increases well
- Victoria Los Angeles — showy and a good multiplier
- Accent — strong pink color
- Allurement — showy
- Ice Follies — free flowering and early
- 2d Daydream — consistently good

DIVISION 3:

- 3a Apricot Distinction — colorful and long lasting
- 3b Lough Erne — very large and late blooming

DIVISION 4:

- White Lion—attractive and easily obtained
- White Marvel — easily obtained

DIVISION 5:

- 5a Horn of Plenty — good keeper and different

DIVISION 6:

- 6a Peeping Tom — early, free flowering, long lasting
- Satellite — early and colorful
- 6a miniature Tête-a-Tête — small, free flowering, and a rapid increaser

DIVISION 7:

- 7b Pipit — different and attractive

DIVISION 8:

- Golden Dawn — different and a good grower

DIVISION 11:

- Grapillon — different

BETTY DARDEN, THE GOOD SAMARITAN

Mrs. Richard N. Darden, Jr., of Newsoms, Virginia, is a Good Samaritan in sharing her daffodil blooms.

I was asked to conduct a workshop on daffodils for the Piedmont District Council of Flower Show Judges in Richmond on March 22. Knowing that Betty has a much earlier season in Newsoms than we have here in the Northern Neck I wrote and asked her for help. She sent me a large box of blooms labeled and packed ever so carefully. I added some of my blooms and had almost all classes filled, with many cultivars in some classes.

The workshop was well attended and quite a success. The blooms were shown in coke bottles with boxwood.

The Virginia Federation of Garden Clubs has "Daffodils" as its horticulture project and Piedmont District is also promoting the growing and showing of daffodils. Special thanks go to Betty for helping to spread more knowledge and interest in daffodils.

—MRS. JOHN P. ROBINSON

HYBRIDIZERS' FORUM

More on Green Cups

When such a trio as Sir Frank Harrison, Brian Duncan, and Jack Goldsmith visits in one's back yard, one can certainly learn much about daffodils. With the season mostly gone by except for late lates I had mostly green-cup "dogs." Some of us have questioned whether green is going to be a stable color. Consensus seemed to be that greening in the cup is usually due to sudden changes in the weather at a critical stage of development. Harrison, Duncan, and Goldsmith doubted the Mycoplasma infection proposed by one of their English plantmen.

However, I had one fairly good small green cup with a nice perianth (from Frigid $\times$ Fairmile) that Sir Frank thought was a true green, not due to weather. It did not ripen pollen but did set 10 seeds by Silken Sails. "Why?" is a question for another season.

— WILLIAM A. BENDER

Some Firsts With Minatures

It happened! When we returned yesterday, three miniature crosses worked—our first ever and pods were collected. The percentage isn't great, but when you have tried four years, it was a thrill anyway. Crosses: Little Beauty $\times$ *N. asturiensis*; Mite $\times$ Little Beauty; Bagatelle $\times$ Wee Bee; Bagatelle o.p.

Still have two more crosses that haven't shriveled, so shall watch closely. Some of the species, used both ways, didn't take, and I was disappointed, but I shall try again next year.

—FRAN LEWIS

Hybridizing Aims

Typically the daffodil breeder is limited to the use of well distributed cultivars and his own seedlings. I have set some hybridizing goals for myself that make it imperative for me to broadcast my needs in the hope of acquiring additional stock. I believe seedlings are in existence that have the desired breeding potential. My goals are to develop:

A reverse bicolor with a gold flake effect distributed over all the flower. This effect can be seen in the picture of Paradox (Binkie $\times$ Lunar Sea) in Grant Mitsch's catalog.

A very white 1c with a narrow trumpet having little or no flange. Such a flower should be better able to withstand storms. I would also like to have a 1c of this type with a green halo at the base of the petals.

A large 1c with strongly reflexed segments in a cyclamineus fashion. However, I would like for the perianth segments to be wide and overlapping.

A daffodil of any color in which the corona has a pouch shape like a lady's slipper of the Cypripedium orchid family. This may be outside the realm of the possible genetically and no doubt will violate other people's concept of the daffodil, but it is what I desire.

A white double that flowers early and also that might have a hint of green. Suggestions will be gratefully received.

MANUEL MATOS LIMA, JR.
P.O. Box 602, Walnut Grove,
California 95690

DAFFODILS IN THE GARDEN, FOR A CHANGE

By MARY LOU GRIPSHOVER, *Columbus, Ohio*
(From CODS Corner, April 1976)

This was probably the first season I have been able to enjoy the flowers in the garden. Usually, they are cut as soon as they are open and are refrigerated, but this year since they bloomed so early, they could be enjoyed in the garden. It was interesting to watch the development of the flowers as they matured. I learned that some poets *don't* burn in the sun (I thought they all did). I also learned the difference water makes. I put the soaker hose on one day and forgot about it, and as a result the bed was really drenched. The change in substance in the blooms was amazing! What had been rather crepey blooms were now firm, waxy blooms.

I was particularly impressed with the red cups this year. I don't know why they should have been so good, because the days were warm. I had always attributed good color to cool, moist springs, so I don't know what the answer is unless it's all the compost we added to the beds last fall. However, others also commented on the color in red cups in their gardens, so it must not be the compost. Ceylon was particularly noteworthy. The blooms stood up straight and tall, and looked upward. I much prefer that the blooms look slightly upward rather than hang their heads. That's the only fault I can find with Festivity in the garden — it hangs its head. My clump of Festivity had over 60 blooms this year, but they don't stand up and "look me in the eye." Several years ago, bulbs of Aranjuez 2a were received at the fall regional meeting. This year the blooms, with their bright red rims, were outstanding. They too, stood with heads held high. Falstaff, with its intense red coloring, was very good, but the color does not extend the full length of the cup.

Vagabond, with an orange cup, had color the full length of the cup and seemed fairly sunproof. It was crossed with Falstaff, but no seed resulted. Another outstanding flower in the garden was Murray Evans' seedling D-207. It is a 2c, very large and very white, and early. It was in bloom before my Vigil and Cantatrice, so pollen from Ruth's flowers were used on it. So far, there are nice fat seed pods. Grace had an old unknown poeticus in bloom as my early miniatures were almost done, and pollen from her poeticus was put on Snipe and Bagatelle and others in anticipation of miniatures with some red in the crowns. We have our fingers crossed!

Of the flowers new to my garden, Blanchard's Shell Bay 2b P was a nice flower. It is almost a 3b P. Although the petals caught in the cup, it had a nice clear pink cup. Mitsch's 2a Y Patrician and 2a Y Inauguration stood up straight and tall until the freezing and wind broke the stems. I saw very little difference in them as they grew here. His Yellowthroat 2b Y was interesting. It opened a 2b, had very waxy texture, and faded to a 2c with the yellow in the throat. Aptly named, and a rather nice flower. Windfall, a 2a Y with a little orange rim, was very nice. Although the cup is frilled, the petals had no nicks. Chit Chat was cute as could be. Two round bulbs gave 10 bloom stems with several blooms on the stem. It should be added to the miniature list. Other candidates for the miniature list are 1a's Skelmersdale Gold and Gambas. Remember, to recommend that a flower be added to the miniature list, you have to grow it yourself. You can't vote for something you see in someone else's garden. Altruist 3a R didn't have as deep color in the perianth as does Ambergate, but the flower was of better form. Ben Hee was a very

nice 2c. As usual, new bulbs of *N. juncifolius* and *N. scaberulus* turned out to be *N. rupicola*. Perhaps I'll have to try a new source for these bulbs.

Of the flowers noted in the exhibits at the ADS convention in Philadelphia, the one I would most like to have is Mr. Lea's pink double 3-39-68. As there are only a few bulbs of it, and I am sure the price will be fantastic when it is available, I took a picture of it — which is all I'll have of it for years to come! Also noted in his exhibit were Kildavin 2b P, Loch Assynt 3b GWO, Ohio 2b ORR, and Dalhauine 3b R. In Murray Evans' exhibit I liked Tyee 2b P, Rose City 2b P, and Suede 2d. Mrs. Abel Smith's Birchill 3b, had a nice green eye. In Brian Duncan's exhibit I liked Violetta 2b P, Woodland Beauty 3b R, Silent Grace (not yet listed), Dress Circle 3b YYR, and Debbie Rose 2b P. Kate Reade exhibited her Foundling 6b P, which I have wanted since I saw it at Williamsburg, but the price simply does not come down. Lots of other people like it, too!

Happy summer to you all!

HYBRIDIZING CAN BE FOR EVERYONE

By GERARD H. WAYNE, *Beverly Hills, California*
(*From Pacific Region Newsletter, June 1976*)

Daffodils are among the easiest flowers to hybridize. Like many others, I discovered this to be true, and so can you! That does not mean to imply that all daffodil hobbyists should or must hybridize. However, I do believe that they should be encouraged to do so, because it is truly a very simple procedure of placing the pollen of one bloom (referred to as the "pollen parent") on the stigma of another bloom (referred to as the "seed parent"). Basically and mechanically, that is really all there is to it, other than the harvesting of seed from the ripe pods of those crosses that have "taken." The seed should be planted as soon as possible after harvesting. It usually takes 5 years for the seed to grow into a blooming size bulb, but if you make crosses every year, after that initial waiting period you will have blooms from new crosses annually. Most important, it should be emphasized that the daffodil hobbyist does not have to be a botanist or geneticist to produce show-quality seedlings! Some of the finest flowers have come from accidental or open-pollinated crosses. In such cases the pollen parent will never be known for sure, if at all. Those wishing to pursue hybridizing for the first time next season should read the excellent article in *The Daffodil Handbook* by Roberta C. Watrous, "Breeding by Amateurs." Naturally, it is most desirable to also consult with your contemporaries that have been hybridizing.

Occasionally I will hear of someone voicing the opinion that it is "unfair" for seedlings to compete in the same classes with registered standard cultivars in shows. This attitude is most distressing, because I believe it is the result of misunderstanding and lack of familiarity with the facts. Those voicing such an objection will usually claim that seedlings are years ahead of the average registered show bloom. Whether or not this may be true is usually irrelevant anyway because of the other factors involved in winning a blue ribbon. These factors range from the competitor's ability to groom the bloom properly to the quality of the blooms in competition in the same class. To prove the

point, we all know that old standard inexpensive cultivars frequently beat expensive new cultivars on the show bench because they may be better grown and better groomed and staged. That is exactly as it should be. The talent, patience, and experience of the competitor have proven to be great equalizers on the show bench.

To force seedlings to compete among themselves in a class of isolation would be grossly unfair to both the seedlings and their originators, whether or not they be the hybridizers. When a backyard horticulturist finally succeeds in growing a fine seedling, after the years of patience involved, and accredited judges award that seedling a blue ribbon and perhaps even Best of Show, that backyard gardener has successfully produced a seedling that has outperformed, on that day, perhaps many of the finest hybrids of the leading professional/commercial growers and hybridizers. What greater achievement can the amateur horticulturist hope for? What greater tribute can be paid to such a person? After all, are we not a society of predominantly amateur horticulturists?

It is also specious to assume that most seedlings grown by *amateur* hybridizers are "years ahead" of most fine newer registered cultivars. The truth is that they may be years behind.

As I only began to hybridize a little more than 2 years ago, I have yet to even produce a bulb of blooming size. My first efforts, probably mostly worthless, are now only 2-year bulblets. I do expect some exciting things from my second efforts, and am even more enthused about the seeds I am now finishing harvesting. I am also prepared for plenty of disappointments. Nevertheless, I shall continue to persevere, because I personally find it challenging and enjoyable. For me, the rewards are enticing. They can be for you, too.

The fact that I have limited space to work with, rather than an acre or so of ground, does not deter or embitter me. Obviously, I would like to have much more space to plant my daffodils. My lack of space simply makes it more challenging and forces me to be more innovative. While on the subject of limited space, I must suggest that you read the fascinating article by Noel A. Burr, "Exhibition Daffodils From a Small Garden," in *Daffodils 1975*. Mr. Burr's show bed is only 35 feet long and 3½ feet wide. John Lea told me that he has only about three-quarters of an acre in England! His superb introductions and numerous awards speak for themselves. That mere three-quarters of an acre, with Mr. Lea's talent and effort, has produced cultivars that have made John Lea one of the most respected professional/commercial grower-hybridizers of our time.

At our Pacific Regional Show at Descanso Gardens last March 20, Best of Show was won by an incredibly beautiful 2a RRR seedling (Falstaff × Guy Wilson 2a seedling) entered by Bill Roese. Of perfect form, it was immaculately groomed. It deserved to win, and win it did. I certainly did not consider his entry "unfair" because it was a seedling competing with other registered cultivars in the same division and class. I could only gaze in wonder at the breathtaking beauty of that lovely flower and applaud Bill's talent and knowledge, gained over at least 17 years of effort, that made that seedling possible.

Perhaps some day I will grow a seedling good enough to win Best of Show. Perhaps you will too. But only if you try to "play bumblebee." Hybridizing *can* be for everyone!

"WALTZ ME AGAIN, MATILDA!"

By WILLIAM O. TICKNOR, *Falls Church, Virginia*

What are Australian daffodils like? We have been raised on English and Irish daffodils and are proud and pleased with the American daffodils of Grant Mitsch and Murray Evans. New Zealand daffodils are pretty well known, and Tasmanian pinks have a considerable degree of fame. But how about mainland Australian daffodils? As a matter of fact they have provided many fine daffodils that are beginning to be appreciated at our shows.

Australia is a big country — about the size of the United States. A great part of it is a bit on the dry side, however, and much of it is semi-tropical and too hot for daffodils to flourish. In the southeast corner of the continental nation is the state of Victoria, and in a portion of the neighboring state of South Australia, marvelous daffodils are grown, and enthusiasm there is as high as in Northern Ireland, New Zealand, or anywhere in this country. The island of Tasmania is also an Australian state and does indeed raise fine daffodils but, just as Northern Ireland is considered separately from the rest of the United Kingdom regarding daffodils, so is Tasmania considered separately and so it will be here. Western Australia with Perth at its center has a budding interest in novelty daffodils and is likely to make a contribution very soon.

Victoria, however, is the Daffodil Corner of Australia. It has produced and is now producing fine daffodils. They are mostly in the trumpets and cups but not entirely. Any report such as this is bound to be unfair as I have grown comparatively few of their cultivars. I can, though, easily name a dozen daffodils or more that will compare with the best of today.

Perhaps the Ticknor favorite is First Frost, a 2c bred by J. N. Hancock and registered in 1959. It is healthy, which is saying a lot for an all-white large-cup. It has the great quality of consistency as a show flower and is very early. Since it multiplies at a good rate one can soon count on having a number of quality blooms. Out of eight blooms at least six will compete for blue ribbons and will be as alike as peas in a pod. Medium sized, First Frost is smooth with a good pose. The cup is truly large-cup in size and shape and has no frill or ruffle. There is a hint of creaminess in its whiteness, which serves to soften it. Its track record in the 3 years we've bloomed it is amazingly good. In 1974, according to my notes, a well remembered wind storm broke off a stem of it in tight bud. Put into water it came on to be a smooth white beauty. In 1975 three stems of it won a blue ribbon in the Washington Daffodil Society Show. A fourth bloom was in a red-ribbon-winning collection of five at the same show. A fifth bloom was in an ADS Green Ribbon winning class in Philadelphia. In 1976 it again won a blue for three stems, this time at the Gloucester show. Again at the Washington show it was in a red-ribbon-winning collection of whites that bowed this time to Bill Pannill's seedlings. First Frost is a noticeable flower and those who see it usually want it.

Mr. Hancock produced another fine daffodil in 2b yellow, Chartwell, registered in 1961. Our experience with it is limited, as it bloomed for us for the first time this year. In its second year of transition from Australia's opposite season it produced two magnificent blooms. My first impression was of its great substance. Then we were impressed with its size and excellent form and pose. We cheerfully used it in an ADS Green Ribbon winning

collection. It could be faulted for ridges in the perianth, which I suspect were due to the great substance, and its stems could have been longer.

A great pet of ours for the past three years is More So. More So is a 3a red cup bred by Mrs. Eve Murray. It is not registered but it is listed in catalogs and is in the ADS Daffodil Data Bank. I wish to disagree strongly with those judges who do not accept non-registered daffodils. If a daffodil is in commerce or in literature and is of high quality it should be judged and judged fairly. This has been determined by our Board of Directors who agreed to a motion of Bill Pannill's that our shows were bound not by the Classified List but by the RHS *System of Classification*.

More So is a daffodil with personality. It has a cherry red genuinely small cup. At its largest it is medium sized. It is a round flower with a round cup, round petals, and is round all around. Its perianth usually comes a warm coppery red color, a bit more so than Ambergate, Altruist, or Rio Rouge. It blooms just past midseason. Its pose, substance, and stem length are satisfactory and it does not fade as badly as does Sabine Hay. However, it does have eccentricities. It has presented us with otherwise fine blooms that had four and eight perianth segments. When cut and refrigerated the flower, from the neck up, goes in search of light. By show time the neck can be 6 inches long. It has won its blue ribbon for us and will again. Each spring we look forward to seeing our colorful friend.

Mrs. Murray also produced 2b pink My Word, another daffodil with personality. Early in the spring it comes as a jolt to find this bright pink long-cup daffodil in the garden. It opens pink the whole length of the rather big cup. Pinks generally are either late or late midseason, but not My Word. You can imagine how it got its name. Some Australian judges came to a very early show and saw this bright bit of color across the room. As each came in the room he stopped in front of it and gasped "My Word!" My Word is the Australian counterpart of our modern "Oh, Wow!" It is not a show flower, as the petals have a crepey texture. This is not a lack of substance, as the blooms last a long time.

The late Arthur Overton contributed some fine daffodils to the Australian scene. Our experience with Tablecloth, registered in 1959, verifies what we had read about it. It is a 1c of show quality with a long, rather narrow, straight trumpet. It is consistently good and usually is show bound and is early. It could be a bit whiter and in some years its substance could be better. However, we used it in the above-mentioned Philadelphia ADS Green Ribbon winning class in 1975 and in the WDS red ribbon collection of whites in 1976. I consider it one of my best white trumpets. It has been slow to multiply.

Also satisfying is Mr. Overton's 2a red cup Musket, registered in 1960. In a crowded subdivision it is well worth keeping. It has clear sharp colors and the cup is typical of its class in shape. It blooms on a good stem at just past midseason which is nice timing.

The Reverend E. W. Philpott of South Australia is an active hybridizer, and I suspect daffodils of his breeding should be better known. His 2b Pink Ki is an excellent flower. Its color, pose, form, and substance all add up to a fine daffodil. Even better, and probably Australia's greatest 3c is the Reverend's Polar Imp, registered in 1973. My experience with it is limited to two seasons' blooms, but it is outstanding in substance, whiteness, and form. I had expected an imp to be small in size but this imp is not a small daffodil.

Father Time takes his toll of great hybridizers and he has certainly done so in Australia. A recent loss was Mrs. C. O. Fairbairn, who with her husband produced many superior daffodils that perform well in Australian shows. I have a number of the Fairbairn daffodils in the pipeline that I am anxious to have bloom, such as 1a RRR Trumpet Call and 2b pink Ann Cameron. Judges, please correct your Classified List. Mrs. Fairbairn's Sonia Sloan should be listed as 2b PPP. I have bloomed two different lots of bulbs that I received as Sonia Sloan and they were identical and pink and Lindsay Dettman lists it in his catalog as a pink. Also, Lindsay, who registered it, wrote me that it was pink. Having established its pinkishness I will add that it was a soft pink the entire length of the long cup. It bloomed quite early and had good substance, form, and pose. One otherwise lovely bloom produced a seventh pure white perianth segment that came from the rear of the ovaries.

Another successful Fairbairn pink is 2b Confusion, and I don't know how it got its name unless its long corona was confused with a trumpet. It was a pale delicate pink of good form and substance. Like Sonia Sloan its perianth was both very white and smooth. It, too, is a show flower with a better than average perianth for a 2b show pink.

Mrs. David Calvert is one of those flowers that everyone should grow. It is a typically late 3b with a glistening white perianth that is smooth and full of substance. The cup is quite small and deep red with a bit of green in its eye. Six fat yellow anthers crowd together prominently in the cup and give it a different character. It has not been a multiplier for me, but my guess is that each year it will present almost exact duplicates of the same fine daffodil. The 3b red cup class is one crowded with great daffodils. Mrs. David Calvert can hold its own in this class and is an excellent collection daffodil.

Alistair Clark produced charming 5b Nightlight that is taking its place at the show tables. It is a good white, has an attractive triandrus pose and lasts well. So far it has been a healthy, happy plant. Mr. Nethercote's 7a YYY Gertrude Nethercote is another good jonquil large-cup. Not outstanding, neither does it have many faults.

From my observations Australia's liveliest hybridizer and daffodil lover is Lindsay Dettman, who has that great ebullience and warmth that can be found in daffodil enthusiasts such as Harry Tuggle and Matthew Zandbergen. Lindsay hybridizes in all the classes and with miniatures, too, which is rare in Australia. I am waiting on quite a number of his bulbs to reverse their season and these include 7a YYY Tiger Tim, miniature 2b YYY Startle Startle, reverse bicolors Doreen Eblen and Stella Graham, and such highly touted daffodils as 1a Jimmy Speed and 3b Lilly May Curtis.

My favorite so far of his is 2a YYY Arthur Overton, which is a vigorous grower and a consistently good flower. Three stems of it were used in 1975 in a successful entry in the great Helen Warfel Bender class at Chambersburg, Pa., of 18 different daffodils, three stems of each. It has good pose and substance and a rich gold color. Best of all it is late and blooms when yellow perianths are needed. It is a great multiplier and may need frequent digging.

Phyllus Chidgey, and I've always had trouble spelling that name, is an early 2a YYY of show quality. It has just come around for us and participated in its first blue ribbon. It seems to have many of the characteristics, except timing, of its stable mate, Arthur Overton.

Isobel Chaplin is a lovely pink large-cup. The starched white perianth, good form, and pleasing warm pink cup make it desirable. Lynette Sholl was

a pleasing 3b here and I notice it performed well in California, where it was described as "an exceptionally smooth and well tailored flower." Its clean smooth white perianth and orange and red cup gave it distinction in a crowded class of daffodils.

Downunderland has convinced me. It can vie with Oregon and the British Isles with its daffodils. It takes a while to persuade their daffodils that the northern hemisphere is all right, but it can be done. I look forward to blooming even more Australian daffodils and I hope to comment separately on those from Tasmania and New Zealand.

Letter to the Editor:

About every 10 years, like an epidemic virulent Asian flu, the idea of an "Intermediate Class" of daffodils crops up. The last such concerted suggestion was aborted by masterly and prompt inactivity on the part of the ADS Board of Directors.

Now in 1976 we are all in double trouble, with threats of both swine flu and an "Intermediate Class" of daffodils. Mr. and Mrs. Brent Heath in our most recent *Daffodil Journal* propose a list of 61 daffodils which they would like to see dignified as official "Intermediates."

I enjoy and admire the Heaths and applaud their devotion to daffodils, but they lose me when they rejuvenate the idea of splintering off yet another special group of daffodils — and only on a somewhat indefinite basis of size.

However, for sake of argument, let us assume that the Intermediate Class is a fact of life — as suggested 10 years ago. In the December 1966 issue of *The Daffodil Journal* on page 74 one finds a proposed list of 62 daffodils nominated for the Intermediate Class. The list seems harmless and fairly sensible.

Now, let us look at the Intermediate List as suggested by the Heaths in 1976. This includes 61 daffodils, much like the list of 10 years ago. The obvious problem is that the two lists have only 23 varieties in common.

I am fundamentally opposed to splitting things up, any kind of things, into smaller and more highly specialized classes without obvious sound reason. The proposed Intermediate Class lacks even the virtue of reasonable consistency. When only 37% of a list of varieties having a special quality can find its way onto a similar list 10 years later, something is lacking in the underlying validity of the lists.

The vagueness of this whole proposed Intermediate Class is pointed up by the fact that 9 of the 61 cultivars proposed are already on the approved list of "Miniature Daffodils" of the ADS. If Mr. and Mrs. Heath want to separate these from the Approved Miniature List they are going to have to hand-wrestle John Larus and a dozen others. On the other hand, if they want to include "Pigeon," a perfectly good standard daffodil, they're going to have to hand-wrestle me.

Local or regional daffodil shows do and should reward growers with collections of special interest. But let's not saddle the daffodil world with a tenuous listing of certain varieties and seek official recognition of it. "Consistency," thou art a jewel!

— TOM D. THROCKMORTON, M.D.

BULLETIN BOARD

OUR ACTIVE, CHANGING SOCIETY

Even as new daffodils change our ideas of color and form, so do our Society's needs change, and so does the personnel of our Board of Directors. Mrs. P. R. Moore of Poquoson, Va., has been appointed chairman of the Symposium Committee, and Jane will advise us as to what is considered the best in the various divisions. Mrs. Herman L. McKenzie of Jackson, Miss., has been appointed Show Reporter and will annually gather material nationwide from our many local show chairmen. (Look for Loyce's article on Mitsch daffodils in the November *Flower and Garden* magazine.) The versatile, capable Mrs. Paul J. Gripshover has been appointed Classification Chairman. Mary Lou's job will be to keep hybridizers honest who would like to call a 2b pink a rare pink trumpet. She takes this job at a tenuous time.

With the approval of the Executive Committee, Mrs. LeRoy F. Meyer of Oxon Hill, Md., was appointed Director at Large to fill out the unexpired term of Mrs. P. R. Moore. She was promptly assigned a specific task by the President. Over the years there has been an interest in a list of intermediate daffodils, also opposition to it. In the June edition of our beloved Journal, Brent Heath, proprietor of the Daffodil Mart, placed an advertisement suggesting a great many daffodils to be on an intermediate list. (I suspect that Brent has all of these for sale.) Lil Meyer was asked to head up all interest on this subject, and, in time, present to the Board of Directors the ideas of our membership. Lil will, I'm sure, invite all opinions on intermediates. Dr. Tom Throckmorton should be advised, however, that Lil Myer is southern Maryland's arm-wrestling champion.

— WILLIAM O. TICKNOR, *President*

FROM THE EXECUTIVE DIRECTOR

There is some call for printouts of the Data Bank for particular divisions of the official classification. To meet this need at a cost less than the price of a complete printout, several printouts have been made by divisions and are now in stock. Orders will be filled for \$5.00 for each of Divisions I-III and for \$3.00 each for Divisions IX-XII, or any three of the latter divisions for \$7.50.

Copies of *E. A. Bowles & his Garden* by Mea Allen are now in stock priced at \$10.00 postpaid; an excellent gift to yourself or for any occasion.

* * * * *

Our supply of *Lob's Wood* by Elizabeth Lawrence is exhausted and will no longer be offered, but copies may still be obtained from the Cincinnati Nature Center.

Only about a dozen copies remain of the reprint of Peter Barr's *Ye Narcissus or Daffodyl Flowre* and when these are sold there will be no more.

* * * * *

We occasionally receive calls for complete sets of the *Daffodil Journal*, usually from a library or rare book dealer. The issue for March, 1970, is completely exhausted and those for March and December, 1966, and March and June, 1967 are down to two or three copies. If members having copies

of these issues which are no longer needed will return them to the office, it will be possible for us to make up complete sets for a little longer. The last complete set was made up for the library of the University of Nebraska.

* * * * *

The Society enjoys a steady growth in the number of life members, now totalling 93. Since our last report the following have shown their faith in the future of the ADS: Mr. & Mrs. John B. Veach, Asheville, N. C.; Miss Delia Bankhead, Great Falls, Va.; Mrs. W. A. Craig, Goshen, Ohio; T. M. Carrington III, Richmond, Va.; Mrs. Dale Bauer, Running Springs, Calif.; Mrs. R. L. Armstrong, Covington, Va.; Mrs. John S. Gaines, Sr., Rome, Ga.; Peter Brumbaugh, Cleveland, Ohio; and Mrs. James Liggett, Columbus, Ohio.
— GEORGE S. LEE, JR.

NEEDED: 1977 DAFFODIL SHOW DATES

A list of early shows will be published in the December issue of the Journal. Preliminary information should be sent to the Awards Chairman, Mrs. W. S. Simms, 3356 Cochise Dr., Atlanta, Ga. 30339, by October 10. Information desired: date of show; city or town where it will be held, show address or building; sponsor of show, and the name and address of the person to contact for information.

"WHERE CAN I GET . . . ?"

CULTIVAR	WANTED BY
2a Bombay Mexico	Manuel Matos Lima, Jr., P.O. Box 602 Walnut Grove, Calif. 95690
1a Y Golden Chord	Mrs. Fred Allen, Jr., 899 Van Leer Drive, Nashville, Tenn. 37220
2a R Javelin	
2a P Soft Light	
2b P Peacock	
2b P High Tea	
2b O Top Secret	
2c Starmount Williamsburg Diamond Head Homestead	
3a YY New Penny	
3c Manifest	
5b YY Serendipity	
5b YO Jovial	
7a YW Intrigue	
7b OR Indian Maid	

Members who can spare a bulb of the cultivars wanted should write directly to the member requesting it. Send requests for hard-to-find cultivars for future listing to Mrs. Paul Gripshover, 2917 North Star Road, Columbus, Ohio 43221

SEEDS AND SADNESS

Would you like some seeds so that you can grow your own daffodils? Jack Schlitt of Portland, Ore., has made a last bequest of daffodil seeds that are rich in the promise of beauty. In 1974 and 1975 and again this spring Jack made crosses of selected seedlings of Murray Evans with the finest things of Grant Mitsch and England and Ireland. His imagination and judgement were matched by a priceless enthusiasm. Those who received his hybrid seed last year will remember his vivid comments on possibilities of each cross.

Early in May Jack died of a heart attack. As a labor of love, Jack's brothers and sisters collected the seed according to Murray Evans' instructions. They turned the seed over to Murray, who put it in envelopes and sent it on to the Seed Broker. Each cross is carefully marked. So, the work of Jack will live on. Daffodils from his seed will bloom across this country and abroad. Jack Schlitt's crosses should result in fine yellow trumpets, white cups and trumpets, pinks and reds, and rims in great variety. There are fewer than last year, but there should be seed for everyone. Murray Evans, ADS Chairman for Breeding and Selection and sponsor of the Seed Broker, provided a considerable amount of open-pollinated seed gathered from his cross N-25 (*N. poeticus recurvus* × Dallas). This should give some handsome poet-like daffodils. George Morrill, also of Oregon, sent a fair amount of seed of *N. fernandesii* selfed. Some other seed may also be available.

If you wish the pleasure of growing your own personal daffodil, send in your request and a 13¢ stamp, to the Seed Broker, at 2814 Greenway Blvd., Falls Church, Va. 22042.

— SEED BROKER

CLASSIFICATION CHANGE

Silken Sails (Mitsch 1964) has been changed from 3b to 3c.

DAFFODILS 1976

A new annual has been published by the RHS, containing its now well-known mixture of articles on the art and science of growing and showing daffodils.

David Lloyd and J. M. de Navarro write of the Richardsons and some of the daffodils that have come from Prospect House, and John Blanchard describes a narcissus collecting expedition in northern Spain. Dr. Janet Seabrook and Dr. Bruce Cumming from Canada describe a rapid technique of multiplying narcissus bulbs, and Mr. Tompsett of Rosewarne Experimental Horticultural Station describes the manipulation of flowering time of Grand Soleil d'Or by covering the beds with plastic sheets.

Dr. Tom Throckmorton points out once again how his computer can help daffodil breeders, and Barbara Fry of Rosewarne reports on some new tazetta hybrids.

There are the usual reports on shows in England, Ireland, United States, and Australia.

Copies for sale by ADS should be available by the time this issue appears. The price will be \$3.50. Send orders to George S. Lee, Jr., 89 Chichester Road, New Canaan, Conn. 06840

BOARD OF DIRECTORS MEETINGS, APRIL 23 AND 24, 1976

(Abridged from Secretary's Report)

In addition to 50 Directors, Executive Director George S. Lee, Jr., and several guests were present.

Mr. Knierim, Treasurer, reported that the Society had made money on the Judges' Handbook and at present is "in fine financial shape."

Regional reports were received from each of the nine regions.

Committee reports:

Awards: Of 30 shows processed, it was anticipated that six or eight might be cancelled because of weather conditions.

Classification: Mrs. Walker reported that she had heard from the RHS concerning our Resolution on Poeticus Classification adopted in 1974. The RHS had appointed a special subcommittee to work out details of the proposed change. Mr. John Lea, who is active in the RHS, reported that a new definition of poets is being seriously considered. It is anticipated that the review of poets and other classification questions will require about a year.

Data Bank: Dr. Throckmorton reported that the data bank now contains more than 9,600 entries. He has prepared "Daffodils to Show and Grow," a list including all varieties introduced since 1959, plus unregistered varieties, miniatures, species, and varieties registered before 1960 that appear in shows. The list was reviewed by Mr. Knierim, Mr. Lea, Mr. Zandbergen, and Mr. Phillips, who selected those varieties still seen in shows and on the hill-sides anywhere. The list includes all information on the printout except parentage. The list is 56 pages long. The complete printout sells for \$15.00.

Editor of Journal: Mrs. Watrous reported that the past four issues of the Journal totaled 200 pages and asked Board members to prepare articles and help find new contributors.

Health and Culture: Mr. Wheeler reported that yellow stripe virus continues to be a problem in some plantings, especially certain cutlivers such as Silver Chimes. He discussed a mole-related problem wherein leaves of the plants failed to show above ground but followed the mole burrows instead.

Judges: Mrs. Cox reported 234 accredited judges, 100 student judges, 10 special judges, 9 drop-outs, and 7 accredited judges changed to AJR. She expected a large group of new judges from the school III's held this spring.

Library: "Diseases of Ornamental Plants," by Junius L. Forsberg, has been added to the Library. The possibility of obtaining old records of George Heath from Mrs. Heath will be considered.

Membership: Mrs. Thompson reported a total of 1,461 members. She stressed the importance of regional newsletters in holding the regions together.

Photography: Mrs. Ford reported that 33 sets of slides had been sent out since April 1975. Daffodil Primer is still the most popular set. She still needs new slides, especially pictures of members' gardens.

Public Relations: Mrs. Yerger has joined the Garden Writers Association of America, hoping to alert all the garden writers to the "copy value" of the daffodil. She has made valuable contacts in this and other organizations. She recommended that each region have two Public Relations Committee members, one to concentrate on "people contact" and one to concentrate on using various news media.

Publications: Mrs. Ticknor stated that in 1975 the Committee had

presented members with four Journals, a membership roster, and a Classified List and International Register of Daffodil Names for the years 1960-1975. She urged the Board to give consideration to the publication of a definitive and truly useful list on a continuing basis.

Registration: Mrs. Anderson reported 23 registrations by three different people since last fall.

Round Robins: Mrs. Gripshover expressed interest in a robin dealing with daffodils in Divisions 5, 6, 7, and 8.

Schools: Two Course I's and three Course III's have been scheduled for the 1976 season. It was requested that all school chairmen notify either Mrs. Link or the editor of the Journal as to the place and date and number of the school well in advance, so that those who need a course may have the opportunity to pick it up.

Test Gardens: Last fall Murray Evans furnished 19 cultivars to the University of Minnesota Arboretum. Dr. Freeman Weiss furnished 10 cultivars from DeJager. Daffodils at Clemson flowered 2 weeks early. A copy of the Clemson report on the effects of pre-planting soil treatments on the growth and flowering of Carlton has been turned over to Mr. Wheeler.

Symposium: Mrs. Capen asked the Society to look at plants rather than exhibition blooms. She would like an award to be given for daffodils that grow well in American gardens.

Executive Director: Mr. Lee reported that he was mailing membership renewals by third class because mailing had become so expensive.

New Business: It was decided to proceed with the processing of "Daffodils to Show and Grow," to be sold for \$3.00.

Mr. Reade of Carncairn Daffodils has offered to present a cup to be presented for a group of Irish-raised daffodils. A committee consisting of Mrs. Richardson, Mr. Ticknor, Mrs. Simms, and Mrs. Hardison was appointed to work out the details.

Mr. Knierim spoke about the World Daffodil Convention to be held in New Zealand in September, and suggested that the ADS present a silver trophy to the New Zealanders for a collection of American-bred daffodils, as a perpetual award. The motion carried.

Actions of the Annual Membership Meeting on April 23 and the Board meeting on April 24 dealt chiefly with the election or appointment of officers and directors and are reported elsewhere.

SPECIES AND THEIR VALUE

We should all oppose adamantly the effort to classify all daffodils only by appearance. The species and wild hybrids have the genetic banks and sources from which all others come, and these must be treasured so that the original sources are not lost. For example, some scientific expeditions to South America are now collecting all wild potatoes and cultivating them as a genetic bank, so that they do not become extinct; many valuable traits may still lie hidden and unexploited in them. The same attitude must hold about the sources of all cultivated plants. I suppose the old cultivars, also, being nearer the sources, may have traits that further breeding programs will reveal, and that may have been lost in later varieties.

— FR. ATHANASIOS BUCHHOLZ

FLIGHT OF THE ROBINS

By DR. GLENN DOOLEY, *Bowling Green, Ky.*

Nancy Wilson, Berkeley, California, continues to amaze us with the uncommon daffodils she acquires and grows. She has bulbs of some of the very early ones. She writes that three kinds of daffodils came into her area during the gold rush. They were Mangare, often found on old farmsteads, Chinese tazetta, and *N. telamonius*, which resembles old Minnie Hume, a Backhouse variety of 1884. The early pioneers treasured the daffodils and often managed to tuck a few bulbs in the limited available spaces. There could be a most interesting story written about these early pioneers and their daffodils. She also reported that *N. pumilus plenus* multiplies rapidly for her. She was very fortunate in receiving a few bulbs of *N. cantabricus*, and collected seven seeds at one time. She was able to obtain a few bulbs of Picarillo, a miniature from the cross *N. watieri* × *N. pumilus*. With daffodils of this type, it would be difficult to remain away from the daffodil garden during the spring weeks.

Maurice Worden, Mill Valley, California, has adopted a lazy man's method of caring for his daffodil plantings during the summer months. He just lets the weeds grow and seed. These pretty weeds are wild poppies, so they fill the daffodil patch with colorful blooms. This gives the bumblebees something to do throughout the summer and the early fall. Brown towhees, flycatchers, and various field sparrows gather seed and insects. Later the doves move in. Finally this growth dies down and furnishes a mulch that prevents mud splashes on the blooms during the coming season. The daffodil stems have some protection against the gale-like wind. The soil is cool during the summer months, and finally, compost is formed. I might add that such growth will do much to sap away any surplus moisture. What a life of leisure!

Summer care of daffodils is also on the mind of Helen Trueblood in Indiana. Her clay soil requires organic material. She uses such materials as grass, hay, straw, sawdust, paper, weeds, plain corn cobs, leaves, and ground wood chips. This material will eventually rot and make wonderful compost. Also, the blooms in the coming season receive protection from mud splashes. However, one must bear in mind that the bacteria decomposing such things as sawdust and straw use soil nitrogen. It would be wise to give this material a light sprinkling of some nitrate fertilizer.

Ray Scholz, Medina, Ohio, found that the best way to get addicted to daffodils is to talk to Wells Knierim. Before Ray knew it, Wells had him hooked. Anyway, Ray is well on his way with some 500 varieties.

Two of our Robin members made plans for educational displays last spring. Elizabeth Rand continued her excellent work in placing beautiful displays of daffodils in the local library in Garner, North Carolina. Frances Armstrong of Covington, Virginia, was working on a display to demonstrate how daffodils are classified. Many people do not know a trumpet from a poet. And what is the difference between a 2a all yellow and a trumpet? Such a classification exhibit will not only answer this question but also will do much to explain the differences between cyclamineus hybrids and triandrus hybrids. A constant effort must be made to instruct people about the various classes of daffodils. I remember visiting a well-known University display garden in the fall of the year. One sign indicated daffodils and another, jonquils. I would

have liked to visit this planting in the spring in order to establish in my mind the differences between the two.

The formation of a Robin on classes 5, 6, 7, and 8 has been discussed. These classes constitute some of the most beautiful and graceful daffodils grown. I would appreciate hearing from interested persons so that a Robin can be organized and put to flight.



Photograph courtesy The Clintonville Booster

CENTRAL OHIO DAFFODIL DISPLAY GARDEN DEDICATED

An official dedication ceremony of the Daffodil Display Gardens, which were planted and planned by the members of the Central Ohio Daffodil Society, was held at the gardens on April 9. This display garden is located in the Whetstone Park Shelter House Area adjacent to the Park of Roses, 3927 North High Street, Columbus, Ohio, and is open to the public. Approximately 1,500 bulbs — 525 cultivars — have been planted. The bulbs were donated by Society members plus growers from Australia, New Zealand, England, Ireland, Holland, as well as from the different hybridizers and growers here in the United States.

During the bed preparations by a bulldozer, a boulder was unearthed, and on this boulder the Central Ohio Daffodil Society has placed an identifying plaque giving the date of the start of this worthwhile project, 1974.

Members of the Central Ohio Daffodil Society plan to continue increasing the numbers of bulbs, hoping to preserve cultivars which are likely to become rare. Group project chairman is Mrs. William M. Pardue.

— MRS. JAMES W. WHALEN

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SHOW ENTRY CARDS FOR MINIATURES

When miniatures are shown in small test-tubes or bottles the standard ADS entry card is unwieldy and very much out of scale. At the Maryland Daffodil Society show in Baltimore this spring special miniature entry cards, designed by Quentin Erlandson, Horticulture Staging Chairman, were used. Mr. Erlandson said that he had expected the printing to be type-set, but photographic reproduction was used instead, with no loss of legibility. A sewing machine was used to make the perforations to indicate the folding line.

HERE AND THERE

We regret to announce the death, on May 31, of Mrs. J. C. Lamb, of Lexington, Ky. Mrs. Lamb was active in various garden and special plant societies, and served terms as a regional director and regional vice president of ADS.

Since our last issue we have received newsletters from four regions, the Central Ohio Daffodil Society, and the Tasmanian Daffodil Council. All the regional newsletters reported principal show winners in their regions. The Middle Atlantic Region is planning a fall meeting in Staunton, Va., on Sep-

tember 25. The Northeast Region, now second in size, is looking forward to 1977, with announcements of show dates and a regional meeting to be held on April 30. In the New England newsletter Amy Anthony continued her annual review of daffodil catalogues. The Central Ohio show in Columbus was visited by several of the overseas growers who had attended the convention in Philadelphia the previous week.

The Tasmanian newsletter of March included some comments on 1975 shows, dates for 1976 shows, information concerning the World Daffodil Convention, and an article on daffodil breeding by J. S. B. Lea, reprinted from *The Daffodil Society Journal* [British].

The Garden Club of America awarded its Distinguished Service Medal to Eleanor Anderson Harwood, of Memphis, Tenn. Especially commended were her ability to communicate her knowledge and infect others with her enthusiasm, her successful enlistment of young people in horticultural pursuits, raising the standards of the Memphis Daffodil Show, and originating the idea of planting wild flowers and native stock along interstate highways.

TIPS FOR POINT SCORING DAFFODILS SUBSTANCE AND TEXTURE 15%

By HELEN K. LINK, *Brooklyn, Indiana*

Good substance and texture are two qualities which, when combined in the right proportions, make a daffodil specimen outstanding on the show table. These two qualities are closely related, but for clarity will be discussed separately.

Substance is the thickness of the tissue structure. The amount of turgidity in the tissue structure depends upon the amount of moisture within the vacuole of individual cell structures which form the perianth segments and corona. When the cells which form the epidermis are closely packed and well filled with moisture the substance will be thick as one would find in a piece of velvet cloth. If the cells lack moisture, they will lack turgidity which may give the appearance of tissue paper or organdy fabric. The quality of the tissue structure is easily observed by holding the specimen in front of a bright light. If the point of a pencil can be easily seen through the perianth segment, the tissue structure is definitely thin.

Loss of substance appears first on the tips and edges of the perianth segments. The corona usually has heavier substance and therefore is affected last. The edge or rim of the cup may appear burned or papery. Often blooms which have been refrigerated for several days will lose substance quickly when placed in a warm, dry room. Transpiration takes place rapidly, and the result is loss of substance. Spraying specimens with a mist of clean water while under refrigeration will help preserve moisture. Specimens enroute to a show and during staging will hold up better if sprayed frequently.

Since substance and texture are 15%, it makes judging a little easier if each quality is given 7½ points.

Texture may be defined as the smoothness or roughness of the tissue structure. It may be compared to the texture of cloth; the smoothness of satin as compared to the rough texture of tweed. As substance wanes the cells become less turgid, and the result is a crepey texture. Since the midribs of the perianth segments are composed of tightly packed cells, loss of sub-

stance in the surrounding tissue may produce a ribby appearance.

Not all crepey or ribby texture is the result of loss of substance. Some cultivars do not have smooth texture when they unfold, nor do they acquire it upon developing. An example of crepey texture which rarely smooths out is found in Jezebel 3a RRR.

There is little the exhibitor can do to improve substance and texture if the cultivar did not receive the proper genes for good quality from its parents. Weather conditions may also be a factor. Hot, dry winds in daytime combined with freezing temperatures at night contribute to loss of substance and usually result in rough, ribby texture.

Although no points are given for sheen, it should be considered when judging. Sheen is that glittering or radiant quality found in certain cultivars, and when combined with thick substance and smooth texture helps to make a good show flower. The radiant quality of sheen is often seen in Powell's Hiawassee 8 WWW. The perianth segments glisten and sparkle as if powdered with diamond dust. Other qualities being equal when point scoring, the scape with a noticeable sheen should be given preference.

Rough texture and ribbiness often can be smoothed out to some extent by brushing the area with a camel's hair brush. Thick midribs seldom yield to any type of grooming.

Since substance and texture are closely related to each other and also to condition, form, and color, defects which affect one of these qualities are apt to affect others as well. It is up to the judge to decide how severe the penalty should be for thin substance and rough texture and remove points accordingly.

Some cultivars such as Cragford 8 WRRR almost always have considerable ridging, folded and crinkly perianth segments, but may have good substance, thus the penalty would not involve substance or color, but form would be less than perfect. If Cragford were judged in a collection from Division VIII, it most certainly would inflict a penalty on the collection under texture.

Exhibitors as well as judges should know which cultivars usually have poor substance and/or texture and refrain from entering them in shows. That one scape may keep the collection out of the running for the blue ribbon.

MUSINGS AND MEANDERINGS

By POETICUS

The reason Bill Pannill has such fine seedling daffodils is because of all the help he gets. Once when he was touring Ireland he came across a toadstool factory that had just laid off a dozen leprechauns. They said they could make Irish linens from southern cotton but that proved so much malarkey. Bill hired several of them anyhow as gardeners and it turned out that one of them with the odd celtic name of Puc Traehelgne had for years been employed at Waterford in Ireland and had kept two steps ahead of Jack Goldsmith when Jack was spreading pollen. Now Puc spreads it at Martinsville. The leprechaun selection committee are the real workers, as this is where genuine talent shines. Snave is a bashful little fellow and will never look anyone in the face. In fact he won't even look a daffodil in the face. He always looks at a new seedling from the back and if that perianth is not to his satisfaction

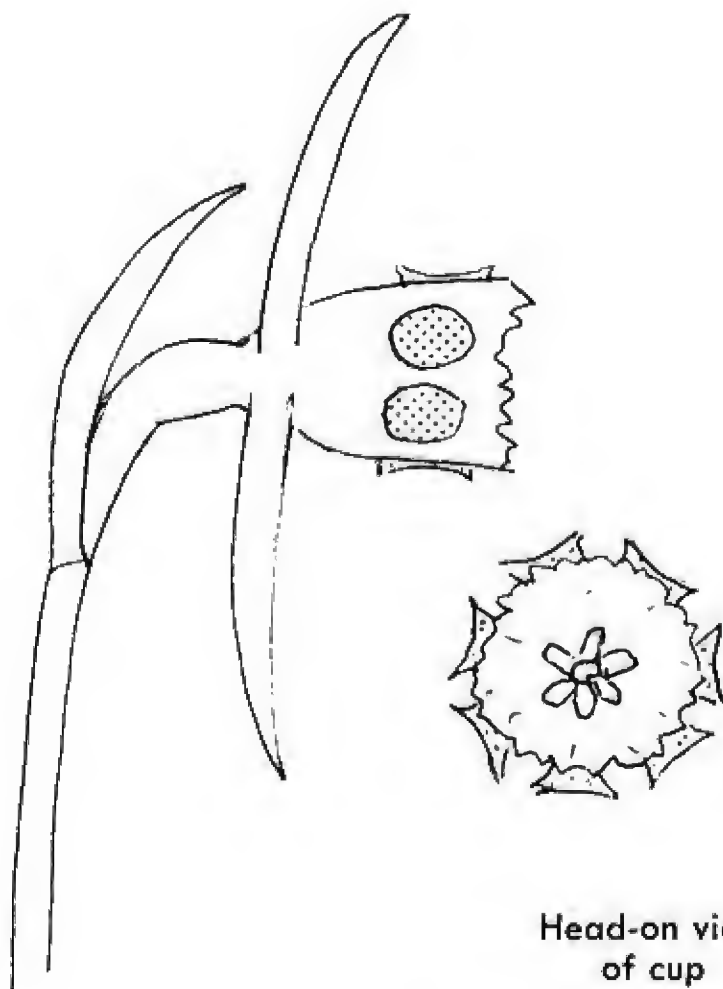
it is forever discarded. Elggut then takes a crack at those that have satisfied Snave. Elggut, however, is color blind and no matter how vivid the cup is or how well its colors contrast, out it goes if its form and proportion aren't precisely what he wants. Form having been decided, Nniuq is brought in to make his selection. Nniuq, poor fellow, is totally blind but he feels each seedling and if the substance is thin or it has ridges — off with its head. Negrebdanz is the neck and stem man. Since the neck controls the pose and the stem puts the bloom on display he is quite picky. Then, and only then, the color committee has a chance. This is Nosliw and Llinnap, both of whom favor whites but they are really good at selecting clear luminous colors including buffy yellows, fireball pinks, and reddish perianths.

So you see it isn't just Bill Pannill, even if he does back his station wagon up the rear entrance to the show to collect the cups and trophies. It's all that help he gets.

CULTIVAR COMMENTS

MUSCADET

I feel that a good show daffodil should also serve as a garden and cut flower, so it is seldom that I grow daffodils that are not of high show quality. There are a few exceptions and one of these is Jack Gerritsen's 2b YYY Muscadet. It is an attractive flower of good substance and a strong stem with a shapely cup in proper proportion to the perianth. It is a bit careless as to form and it lacks the smoothness required for the show table. Nor does it



Head-on view
of cup

have strong colors. However, it is a prolific bloomer, multiplies well, and lasts a long time in the garden or in a vase and it has an outstanding quality. It is one of the sweetest and most strongly scented daffodils of my acquaintance. I would rather have a vase of these on a nearby table than half a dozen stems of Falstaff, as I can enjoy them when my back is turned or when my eyes are closed as their aroma will fill a room.

This year Muscadet had a new act the like of which I have never seen. It blooms rather early and it was prolific with its blooms. This past April I was home hardly long enough to cut my flowers although half a dozen did get into the house. Just past midseason I was methodically eyeballing daffodils, down the rows, one after another, when I noticed that my aromatic pets had something new. On the outside of the cups there was a new growth; a series of tiny shallow saucers. They were the same color and texture as the soft yellow cup and did not particularly enhance nor detract from its charms. This aberration appeared on 15 of the 17 uncut blooms. Jack Gerritsen is the world's most imaginative hybridizer as his split coronas and new "Curly" daffodils attest. But here, one of his daffodils on its own account decided to be most unusual. I guess he could call this one a cup and saucer daffodil.

— WILLIAM O. TICKNOR

FAITH, HOPE, AND CHARITY MAY

A stray bulb of Charity May 6a was misplaced during the process of moving 2 years ago. When it was discovered in early November it was too late to plant it here. Relegated to a shelf in the refrigerator, it was forgotten again until early April. The bulb was separated into its six offsets and planted where the late afternoon shade would protect it when the small trees leafed out.

On June 1 six blooms shot their beads toward the blazing 85° heat. The flowers lasted about four to five days. I was careful not to let the ground dry out. When I lifted them in July I was amazed to find six plump bulbs. Other bulbs have spent the winter in the refrigerator for me before, including a Paper White for three seasons, but never have I planted them so late nor had such increase in weight. Perhaps the clay soil helped to retain the water for their roots. Why don't you give this a try and perhaps you too will have daffodils in bloom a month after the last bloom of *N. poeticus* Flore Pleno has withered!

— JOHN R. REED

TAZETTAS

What I considered the most unusual bloom in my planting this year was a stem of the true Grand Monarque carrying 22 lovely white and yellow blossoms, all open and in perfect condition at one time. Quoting from L. S. Hannibal's article in the 1964 RHS Daffodil and Tulip Year Book: "Grand Monarque presumably dates back to 1800 as Haworth called it the 'nosegay' . . ." This was certainly a proper description of my one stem. I might add that daytime protection against the sun was necessary to preserve this effect.

I think I have identified another tazetta that I grow — Grand Primo Citronière — from the plate in the same Year Book. The description fit, so I cut a bloom apart and placed the petals and sepals on the drawings and they matched perfectly. It blooms early, increases rapidly, but is useless for hybridizing.

— MILDRED H. SIMMS

PAPYRUS: PAPER, PLANT, OR POET?

By MEG YERGER, *Princess Anne, Maryland*

Papyrus seems a strange name for a poeticus daffodil of exquisite delicacy as translucent as fine porcelain yet of firm, rich texture. That a flower so fragile in appearance should at the same time be so sturdy seems a paradox especially when its name implies "papery."

But that is not quite so; leafing through the P to Planti volume of The Encyclopedia Britannica we find that papyrus was the writing paper of ancient times. But, what a paper!

Papyrus was manufactured from a plant of that name native to Egypt. The stem was cut into lengthwise strips, and a layer of these strips laid side to side was covered with a similar layer at right angles, then soaked in water to stick them together. The resulting sheet was pounded flat and firm and dried in the sun. Ivory was used to polish it smooth, yielding a fine textured, strong writing material used for documents throughout ancient Assyria, Athens, Rome—not just in Egypt where it was made. It was so highly regarded rolls of papyrus appear in Egyptian wall paintings, sculptures, and in the treasures from tombs.

The qualities of texture and strength and beauty justify the selection of the name Papyrus for the lovely poeticus daffodil raised by the Reverend Mr. Engleheart and registered by Mr. Secrett in 1926.

Papyrus 9 may still be found in some gardens. It is of medium height with both sepals and petals appearing triangular as one overlaps the other to frame a red-rimmed, fluted, slightly cupped, fluted yellow eye. The scent has a delicate sweetness, subtly different from other poet daffodils. It's worth searching for!

1976 SHOW REPORTS

By MARY LOU GRIPSHOVER, *Columbus, Ohio*

'Twas the eighteenth of April in '76,
This found us all in a terrible fix.
With the temperature ninety, so dry and so parched,
Even the British would never have marched!
Every daff in my garden was then at its peak,
With a show in the offing the end of the week.
Silver Chimes was not ringing, but all of the rest
Were brilliant and turgid, and looking their best.
The radio warned me, and so in the night
I picked my prize beauties in faint lantern light.
The icebox was teeming — how long would they last?
I counted the days till the crisis was past.
As a chairman, I felt the cruel force of this blow.
Should we cancel? Oh never! Come, on with the show!
— BETSEY CARRICK, Princeton, N.J.

Although Mrs. Carrick's advice, "Come, on with the show!" was followed by most show chairmen, chairmen of five shows felt the heat this year was

just too much and cancelled. Memphis, Chillicothe, Islip, Cleveland, and Worcester shows were cancelled, and exhibitors took showworthy blooms to other nearby shows. Exhibitors are wondering if there is such a thing as a "normal" season!

The "Exhibitor of the Year" Award is shared this year by our new President and Mrs. William O. Ticknor of Falls Church, Va., and Mrs. J. W. Swafford of Stone Mountain, Ga., who won ADS awards at three shows. Bill and Laura Lee won the Green Ribbon in Gloucester, the Miniature White and the Watrous Ribbon at the Washington Daffodil Society Show, and the White Ribbon at the Tidewater Show. Jaydee won the White, Silver, and Purple Ribbons at Fayetteville, the Green Ribbon in Atlanta, and the Gold, White, and Purple Ribbons in Nashville.

The Northern California Daffodil Society show on March 13-14 was the first to be held this year. Gerard Wayne was the winner of the Gold Ribbon with Willet⁺ and the R-W-B Ribbon with Harmony Bells⁺, Celilo⁺, Chapeau⁺, Willet⁺, and Wahkeena⁺. Sid Dubose received the Miniature Gold Ribbon, the Purple Ribbon with an all-white collection, which included Early Mist, Cantatrice, Sleeven⁺, Empress of Ireland, and Ulster Queen⁺, and the Maroon Ribbon. Bob Jerrell's three stems of Jenny won the White Ribbon; he also won the Silver Ribbon. Nancy Wilson's Sundial won the Miniature White Ribbon while Nathan Wilson won the Junior Award with Bethany. Jack Romine was recipient of the Lavender Ribbon with a group which included his seedling 73-1 (*N. bulbocodium obesus* × Chemawa). Chairman Vincent Clemens reports that the cyclamineus classes were magnificent this year.

In Dallas, Mrs. Betty Barnes won the Gold Ribbon with Chiloquin⁺ and the Miniature Gold with Xit. The White Ribbon went to Mrs. Guy Carter for her vase of Unsurpassable, while Mrs. Charles Dillard exhibited Bobbysoxer, Jumblie, Hawera, Baby Moon, and *N. bulbocodium* to win the Lavender Ribbon. Mrs. C. R. Bivin won the Silver Ribbon.

At the Fayetteville, Ga., Show, Mr. and Mrs. Jack Yarbrough won the Gold Ribbon with Cantatrice, and Mrs. J. E. Gunby won the Miniature Gold with Jumblie. The Miniature White went to Mrs. Linda Hart for her blooms of Tête-a-Tête, and Sherry Knowles was awarded the Junior Award for her bloom of Actaea. Jaydee Swafford won the White Ribbon with Golden Dawn, and her trumpet collection, which included Lunar Sea, David Bell, Arctic Gold, Late Sun and Kingscourt, was awarded the Purple Ribbon. She also won the Silver Ribbon.

In Hernando, Miss., Mrs. Morris Lee Scott's Ormeau won the Gold Ribbon. Mrs. Scott also won the Lavender Ribbon with four species and Hawera, the Green Ribbon, and the Quinn Medal. Included in her Quinn collection were Vulcan, Arbar, Descanso⁺, Carbineer, Scio⁺, the Australian 1b Hoyle, Pearly Queen, Beryl, and Ambergate. Mrs. Calvin E. Flint won the Miniature Gold with *N. triandrus concolor*, while Mrs. Jane Pennington won the White Ribbon with the unregistered double Coral Strand (Kanouse?). Rebecca Scott won the Junior Award with Green Island, while Miss Leslie Anderson's collection of doubles was awarded the Purple Ribbon. Included were Alabaster⁺, Cheerfulness, Bridal Crown, Camellia, and Windblown. She also won the Silver Ribbon. Mrs. Glenn Millar won the R-W-B Ribbon with a collection which included Chat⁺, Gossamer⁺, and Pipit⁺. Other noteworthy blooms were Loch Owskeich⁺, Erlirose⁺, Saucy⁺, and Canisp⁺.

At the Pacific Regional Show held at Descanso Gardens, La Canada,

California, Bill Roesse's seedling, Falstaff $\times$ 2a seedling, was awarded the Gold Ribbon. It approaches the ultimate in smoothness and contrast for yellow-red flowers. Madeline Kirby's superb Charity May trio won the White Ribbon, while Glee Robinson won the Miniature Gold with Sundial. Harold Koopowitz won the Lavender Ribbon exhibiting W. P. Milner, Hawera, and three species. Stan Baird was recipient of the Purple Ribbon with a white collection which included Celilo, Arctic Doric, and Dew-pond; the R-W-B Ribbon showing Joyous, Chapeau, and Whitecaps; and the Maroon Ribbon for his collection which included Mitsch seedling A26/7, Astalot, and Bethany. The Silver Ribbon went to Maxine Johnson. Marta L. Wayne won the Junior Award with a bloom of Cordial, while Gerard H. Wayne won the Quinn Medal, exhibiting Stainless, Landmark, Fine Gold, Broomhill, Butter-scotch, Heathfire, Wahkeena, Amor, New Song, Ivy League and Greenlet. Grant Mitsch was awarded the Pacific Challenge Cup for a collection of three stems each of 12 cyclamineus hybrids. This collection clearly demonstrated that he has truly earned his worldwide reputation and acclaim. Other flowers that interested the public were Gay Challenger and the Australian Lynette Sholl.

In spite of very unfavorable weather conditions for several weeks and an earthquake on the eve of the show, the Oxford Garden Club staged its show on March 25 in University, Miss. The Gold Ribbon went to Loch Stac, exhibited by Mrs. T. W. Avent, while Mrs. R. L. Young, Jr. won the White Ribbon with Accent. Sally Kate Anderson exhibited Lissa 3b, to win the Junior Award, and Mrs. Jack Brown won the Silver Ribbon. Stourbridge 2a YOO and Strathkanaird 1a Y, both from John Lea, interested the visitors.

At the Southeast Region Show in Atlanta, hard-working Awards Chairman Mrs. W. S. Simms won the Gold Ribbon with her 2a seedling G40-8 (Inca Gold $\times$ Nampa). Mildred also won the R-W-B Ribbon with Plaza, Arawannah, Dewy Rose, and Suede (all from Evans) and a Simms seedling G40-7; and the Maroon Ribbon with Plaza, Rushlight, Evans I-17, Simms G41-1 (Inca Gold $\times$ Entrancement) and Simms D8-7 (Tudor Minstrel $\times$ Binkie). She also won the Watrous Ribbon, showing the hard-to-find Yellow Xit, Raindrop, and Angie along with Hawera, Jumblie, Baby Moon, and Segovia. Her seedlings were shown successfully throughout the show (look out, Bill Pannill!) and she won the Silver Ribbon with a total of 32 blue ribbons! David Cook won the Miniature Gold with Segovia, while Mr. and Mrs. Maurice Abercrombie won the Miniature White with Hawera and the Lavender Ribbon showing Flyaway, Pixie's Sister, and Xit. Mr. and Mrs. Jack Yarbrough won the White Ribbon with three evenly matched Festivity, as well as the Purple Ribbon for a collection of trumpets which included Arctic Gold, Ballygarvey, Irish Luck, Kingscourt, and Moonrise. Phil Campbell, Jr., won the Junior Award with Actaea, and Jaydee Swafford was awarded the Green Ribbon for her collection, which included Arctic Gold, David Bell, Oregon Gold, Niveth, Beryl, and Flaming Meteor. Several near-red-petalled seedlings caused much comment, and Flyaway and Raindrop were much admired in the miniature section. Rose Royale, runner-up for Best in Show, was exceptionally fine.

At the Fortuna, Calif., Garden Club show, Christine Kemp was awarded the Gold Ribbon for her bloom of Daviot, and her pink collection won the Purple Ribbon. Included were Accent, Tangent, Caro Nome, Lilac Delight, and Tarago. She also won the Silver Ribbon. Mrs. Claude Carter won the

Miniature Gold with *N. triandrus concolor* and the Miniature White with *N. bulbocodium*. Mrs. Ann Olsen's blooms of Stratosphere won the White Ribbon for her, while Denise King won the Junior Award with Belisana. Mrs. Karin King won the R-W-B Ribbon with Mitsch's Siletz, Silver Bells, and Audubon, Evans' Wahkeena, and Morrill's Oregon Gold. She also won the Lavender Ribbon and the Maroon Ribbon, showing Pipit, Grosbeak and Siletz.

At the Southwest Region Show in Hot Springs, Ark., Mrs. H. R. Hensel won the Gold Ribbon with Broomhill and the R-W-B Ribbon with Leonaine, Lovable, April Charm, Luscious, and Festivity, all from Mitsch. She also won the Green Ribbon including Showboat, Empress of Ireland, Hussar, Merlin, Renvyle, Don Carlos, and Silver Chimes. Mrs. O. L. Fellers won the Miniature Gold with Xit, while Mrs. W. D. Bozek received the White Ribbon with Festivity. The Miniature White went to Mrs. Charles Dillard for three matched blooms of *N. × tenuior*, and Mrs. Ralph Henry won the Silver Ribbon. The Purple Ribbon for a jonquil collection went to Mrs. R. H. Barnes who showed Eland, Oryx, Dainty Miss, Dickcissel, and Ocean Spray. Mrs. Victor M. Watts received the Watrous Ribbon showing *N. willkommii*, *N. fernandesii*, Minnow, Xit, and April Tears. The Quinn Medal went to Mrs. J. C. Dawson who showed Dawn, Dreamlight, Masaka, Kilfinnan, Precedent, Snow Gem, Celilo, and Silken Sails. Blooms which attracted the attention of viewers were Peaceful 2b OOOY, Foxfire, Green Quest, Pearl Pastel, and Irish Coffee.

The Gloucester, Va., Show has the distinction of having the most entries in 1976 — 709! Winning the Gold Ribbon was Mrs. R. F. C. Vance with Ormeau, while Mrs. William F. Thomas won the Miniature Gold with Yellow Xit. Mrs. John P. Robinson won the White Ribbon with Ariel, while Mr. and Mrs. Raymond W. Lewis won the Miniature White with Yellow Xit, the Silver Ribbon, and the Purple Ribbon with a white collection which included Empress of Ireland, Ave, Kilrea, Wedding Gift, and Canisp. Mr. and Mrs. William O. Ticknor won the Green Ribbon using several Australian cultivars, including Phillus Chidgey 2a Y, Tablecloth 1c, Chartwell 2b, and Snowdean 2c, as well as Papua, Cassata 11, Ceylon, Prologue, and Pannill 64/77 (*Lemnos × Kilkenny*).

The Huntington, W. Va., Council of Garden Clubs held their 28th daffodil show on April 3-4. The flower that won the Gold Ribbon was Bee Mabley, bred and shown by Mrs. C. E. Fitzwater. Mrs. Fitzwater also won the R-W-B Ribbon with four of her own seedlings under number plus Bee Mabley. Mrs. Joe Dingess exhibited three evenly matched blooms of Bee Mabley to win the White Ribbon, while Miss Maida Ham won both the Miniature Gold and Miniature White with Hawera. Mrs. Boyd Smoot won the Silver Ribbon, while Mrs. Larry Schavul won the Purple Ribbon with a collection of large cups — Revelry, Statue, Tudor Minstrel, Dunkeld, and Kilworth. Mrs. Curtis Davis was awarded the Green Ribbon for her collection which included Beersheba, Dawn, Festivity, Honeybird, Suzy, Accent, and Daviot.

In Nashville, Jaydee Swafford won the Gold Ribbon with Woodland Star, the White Ribbon with Green Island, and the Purple Ribbon with a collection from Division II including Green Island, Rushlight, Dunkeld, and Buncrana. Mrs. Alex Taylor won the Miniature Gold with *N. juncifolius*, and her Lavender Ribbon collection included Kidling, *N. juncifolius*, Demure, Mary Plumstead, and Flomay. Mrs. Morris Lee Scott's three stems of April Tears

won the Miniature White Ribbon, while Miss Lynn Gaines won the Junior Award with Ambergate. Mrs. Ernest Hardison won the Silver Ribbon, the R-W-B Ribbon showing Top Notch, Homestead, White Satin, Foxfire, and Yosemite; the Maroon Ribbon with Daydream, Bethany, and Suede; and the Bronze Ribbon with Rockall, Rose Royale, Propriety, Panache, Bushtit, Saucy and Vigil. Mrs. Joe Talbot III won the Watrous Medal using Clare, *N. rupicola*, April Tears, Xit, and Rikki. Mrs. William C. Gaines won the Green Ribbon with Chat, Dream Castle, Carnival, Artillery, and Rashee; and she also won the Quinn Ribbon exhibiting Beersheba, Stromboli, Bosavern, Rima, Green Quest, Ormeau, Easter Moon, Peaceful, and Accent. Because it was a late show, more 3b's and 3c's were exhibited, and many comments were heard on the small whites. One visitor said she never knew there were so many white daffodils! Mrs. Joe Talbot's seedling 2-65 was much admired, and Woodland Star 3b R was a great attraction.

At the Kentucky Show in Paducah, Mrs. Clyde Cox had the Gold Ribbon winner with Carrickbeg. Mrs. Luther Wilson won the Miniature Gold with Xit, the Lavender Ribbon with Quince, Jumblie, and seldom seen Rosaline Murphy; and the R-W-B Ribbon with Propriety, Janis Babson, and Chiquita from Evans, Morrill's Pretty Miss, and Mitsch's Quetzal. Mrs. H. W. Rankin's Festivity won the White Ribbon, while Julia Leigh Caley won the Miniature White with Xit. Mrs. Raymond Roof won the Silver Ribbon, while Dr. Glenn Dooley won the Purple Ribbon with a collection of jonquils including Pretty Miss, Quail, Orange Queen, Sweetness, and Trevithian. The unusual coloring of Kentucky caused much comment as did the split-corona, King Size.

At the Somerset County Garden Club show in Princess Anne, Md., Mrs. George Coulbourn won the Gold Ribbon with Angel and Mrs. John Anderson won the Miniature Gold with *N. jonquilla* Flore Pleno. Mrs. Merton Yerger won the Silver Ribbon and the Purple Ribbon with a triandrus collection which included Arish Mell, Thalia, Waxwing, Tresamble, and Silver Fleece. Mr. M. A. Magut won the Lavender Ribbon with Mite, *N. scaberulus*, Clare, The Little Gentleman, and Canaliculatus.

At the Washington Daffodil Society Show, Bill Pannill won the Gold Ribbon with his seedling 64/92/C (Pigeon $\times$ Tobernavreen). He also won the Silver Ribbon, and the Purple Ribbon with a collection of Division II flowers all of his own raising. Mrs. Leroy F. Meyer won the Miniature Gold with *N. triandrus albus*, while Mr. and Mrs. W. O. Ticknor won the Miniature White with Xit. The Ticknors also won the Watrous Ribbon with a collection that included Quince, *N. scaberulus*, Minnow, Tête-a-Tête, Yellow Xit, and Jumblie. Mrs. John Bozievich won the White Ribbon with Falstaff, the R-W-B Ribbon with Accent, Flaming Meteor, and Sunlit Hours from Mitsch, Descanso from Evans, and Pannill's 64/77. She also won the Maroon Ribbon with Bethany, Rich Reward, Rushlight, Mitsch Y 40/15, and Pannill PL66A. Mrs. George D. Watrous, Jr., won the Lavender Ribbon with *N. willkommii*, Minnow, and her own Flyaway and two seedlings, 648-16 (Seville $\times$ *N. rupicola*), and SW-1 (Seville $\times$ *N. watieri*).

The Southwest Ohio Daffodil Society held its show in Cincinnati this year. Mrs. H. W. Hobson, Jr., won the Gold Ribbon with Foxfire while Marge Kotte won the White Ribbon with Daydream. Peggy Macneale won the Miniature Gold and Miniature White with her three stems of Bebob. Peggy also won the Green Ribbon with Fair Colleen, Golden Dawn, Dickcissel,

Stainless, Peace Pipe and Carnalea, as well as the Quinn Medal for a collection which included Esmeralda, Torrish, Rameses, Step Forward, Cophetua, Acropolis, Ivy League, and Tullycore. Grace Hoppin won the Junior Award with Avenger, while Carolyn Hoppin won the Silver Ribbon, the Purple Ribbon with a trumpet collection which included Prologue, Irish Luck and White Tartar, and the Lavender Ribbon. Mrs. Eugene Kleiner won the R-W-B Ribbon with Monument, Dawnlight, and Troupial, while Mrs. Harry Wilkie won the Maroon Ribbon using Binkie, Limeade and Nazareth. Doubles in general, and Coral Strand in particular, generated much interest in visitors.

At the Tidewater Show, Hampton, Va., Mrs. John P. Robinson won the Gold Ribbon with Romance and the Miniature White with April Tears. Mr. Quentin Erlandson won the Miniature Gold with Pixie's Sister and Mrs. Erlandson won the Purple Ribbon for a collection from Division II including My Love, Royal Charm, and Profile. Mr. and Mrs. W. O. Ticknor won the White Ribbon with three blooms of 2a Y Lyles, and Mrs. Howard Bloomer was awarded the Silver Ribbon. Mrs. P. R. Moore, Jr., was winner of the Lavender Ribbon and included Stafford and Sun Disc, while Mrs. J. G. Ford won the R-W-B Ribbon with Bithynia, Fastidious, and High Note from Mitsch, Sunapee from Evans, and Kasota from Edwin Powell. Mrs. R. LaRue Armstrong was winner of the Maroon Ribbon using Plaza, Siletz, and Limeade; she also won the Bronze Ribbon with Inverpolly, Sunbird, Highland Wedding, Falstaff, Kildavin, Oryx, and Glenwherry.

At the Maryland Daffodil Society show in Baltimore, Mrs. William E. Barr won the Gold Ribbon with Corofin, while Mrs. J. R. McIntosh won the Miniature Gold with April Tears. The White Ribbon for Beryl went to Mrs. John D. Worthington III, while Quentin Erlandson won the Miniature White with *N. rupicola*. Mrs. Thomas W. Smith won the Silver Ribbon.

The National Convention Show sponsored by the Philadelphia Area Daffodil Society and the Delaware Daffodil Society was the largest show in total number of blooms boasting a grand total of 1,524 blooms! Thanks are due exhibitors who were able to salvage blooms in the 90° heat which hit the week before convention, and hard-working show chairman Kathy Andersen and her committee are to be congratulated for staging such a fine show.

The Matthew Fowlds Silver Medal for the best standard cyclamineus in the show went to Mrs. Helen Farley of Connecticut for her bloom of Willet. The Harry I. Tuggle, Jr., Award for three stems each of 12 cultivars went to Mrs. John Bozievich of Maryland. Marie included Bethany, Salome, Arish Mell, Golden Aura, and Intrigue in her exhibit.

The Larry P. Mains Trophy for three each of nine standard cultivars from Division III was won by Mrs. Marvin V. Andersen of Delaware, who exhibited Accolade, Corofin, Ariel, Green Jacket, Coolgreany, Lemonade, Capisco, Palmyra, and Glenwherry. The Maxine M. Lawler Trophy for three each of six standard all-white daffodils from at least three divisions was also awarded to Kathy Andersen. In this collection she used Ocean Spray, Moonshine, Vigil, Eland, Tornamona, and Pristine. Kathy also won the Gold Quinn Medal showing Eland, Downpatrick, Valhalla, Tuesday's Child, Irish Light, Tradition, Amberjack, Chevalier, La Fiance, Camelot, and Canisp. The Purple Ribbon for a collection of Division II flowers including Olderfleet 2b P, and Mexico City 2a R, and the Silver Ribbon also went to Kathy. (The chairman of the 1978 convention show, scheduled to be in Columbus, Ohio, was heard to remark that she thought it nice that show chairmen won such

nice awards and warned us all that she expected the same situation to prevail in 1978!).

The Gold Watrous Medal went to Wallace Windus of Pennsylvania for his collection which included Quince, *N. scaberulus*, Clare, Segovia, *N. juncifolius*, Paula Cottell, and Sundial.

Besides winning the Tuggle Award, Marie Bozievich also won the Green Ribbon with Gossamer, Amber Light, Tahiti, Achentoul, Golden Aura, Misty Glen, Shining Light and Loch Stac. She also won the White Ribbon with three stems of Bethany.

Mr. and Mrs. William Mackinney of Pennsylvania were the recipients of the Gold Ribbon for their sparkling white bloom of Canisp, while Mrs. George D. Watrous, Jr., of Washington, D.C., won the Miniature Gold with her seedling 6512-2 (*N. triandrus loiseleurii* × *N. jonquilla*). Mrs. P. R. Moore, Jr., of Virginia, won the Miniature White Ribbon with April Tears, while Dr. Tom Throckmorton, of Iowa, won the R-W-B Ribbon with five of his own originations, Wind Song, Raw Silk, Pink Easter, Spring Tonic, and Marque. Mrs. Robert H. Weeks, of Delaware, won the Lavender Ribbon using Jumblic, Xit, Tête-a-Tête, and the Maroon Ribbon with Oryx, Dawnlight, and Daydream.

While ADS members conventioned in Philadelphia, the Omagh and District Horticultural Society held their show in Omagh, Co. Tyrone, Northern Ireland. Mr. D. McLaughlin, Society Secretary, reports that Mr. R. W. Lyons won the ADS R-W-B Ribbon with Cool Crystal, Silken Sails, Eminent, Old Satin, and Aircastle. Mr. McLaughlin says, "Cool Crystal was an excellent bloom and in fact won the 'Bloom of the Show' Award."

In Princeton, it was "on to the show," and Mrs. Robert Mills won the Gold Ribbon with Butterscotch and the Miniature White with Hawera. Mrs. Roland Larrison exhibited Mite to win the Miniature Gold, and the Silver Ribbon was won by Richard Kersten. Michael Magut won the Purple Ribbon with a white collection including Dallas, Precision, Arish Mell, Tobernaveen, and Chinese White. Mrs. John Capen's exhibit of miniature and other daffodils was much admired by visitors.

In Chambersburg, Pa., Mrs. Owen W. Hartman won the Gold Ribbon with Arbar, the White Ribbon with Green Linnet, the Purple Ribbon with a collection from Division II including Inverpolly, Ambergate, Carnlough, Ave, and St. Keverne. She also won the Quinn Ribbon with Aircastle, Precedent, Rashee, Charity May, Sunapee, Tahiti, Stainless, and Verona. Mrs. Stenger Diehl won the Miniature Gold and Miniature White with Xit, while Mrs. Charles Bender won the Silver Ribbon.

In Greenwich, Conn., Mr. and Mrs. Charles Anthony received the Gold Ribbon for a bloom of *Compressus* 10, that had 10 florets. They also won the White Ribbon with Silver Leopard, and the Purple Ribbon for a collection from divisions 5-6-7 using Oregon Gold, Finch, Eland, Circuit, and Tuesday's Child. Mrs. Alonzo B. See III won the Miniature Gold and Miniature White with April Tears, and Mrs. Edmond T. Drewson, Jr., won the Silver Ribbon. She also won the Lavender Ribbon. Mrs. William Taylor won the Maroon Ribbon including Verdin and Gin and Lime, and the Green Ribbon using Aurum, Foxhunter, Loch Owskeich, Golden Aura, and Irish Charm.

In Downingtown, Pa., Mrs. Lawrence Billau won the Gold Ribbon with Statue and the White with Flaming Meteor. Mrs. Huntington Jackson won the Miniature Gold with Sun Disc, while Mrs. W. Gordon Carpenter, Jr.,

won the Silver Ribbon. Golden Perfection, Silver Salver, and White Spire drew attention from visitors.

The Nantucket, Mass. Garden Club held its first ADS show; Charles Maguire won the Gold Ribbon with White Lion and Mrs. Earle MacAusland won the Miniature Gold with Canaliculatus. Visitors showed the most interest in the pink-cupped flowers, particularly Salmon Trout, Salome, and Pink Beauty.

The last show of the season was the Central Ohio Daffodil Society show in Columbus on May 1-2. The late date and the early season combined to make the show smaller than usual. Wells Knierim, bless him, brought a carload of blooms from Cleveland. Mrs. Paul Gripshover won the Gold Ribbon with Downpatrick, the Miniature Gold and Miniature White with Demure, and the Lavender Ribbon with a collection which included Flomay, Rikki, Bebop, Clare, and Pixie's Sister. Wells won the White Ribbon with Bunting as well as the Silver Ribbon. Mrs. David Spitz won the Purple Ribbon with a white collection which included Lostine, Stainless, Fairy Dream, Dallas, and Sacramento. Margaret Loudenslager won the Novice Award and a year's membership in the ADS for her bloom of Pristine.

Bill Pannill once said that one of the most important parts of winning an award was planning. This year, much of that planning was for naught, as Mother Nature had the last word. Maybe next year, though it's not nice, we'll be able to fool Mother Nature . . . maybe!

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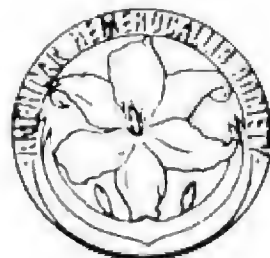
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For the complete current roster of Officers, Directors, and chairmen of committees see the roster of the Society published as a supplement to the September issue.

Executive Director — GEORGE S. LEE, Jr.

89 Chichester Road, New Canaan, Conn. 06840 (Tel. 203-966-1740)

All correspondence regarding memberships, change of address, receipt of publications, supplies, ADS records, and other business matters should be addressed to the Executive Director.

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Chairman of Publications
MRS. WILLIAM O. TICKNOR
2814 Greenway Blvd.
Falls Church, Va. 22042
(Tel. 703-JE 4-0430)

Editor, Daffodil Journal
MRS. GEORGE D. WATROUS, JR.
5031 Reno Road, N.W.
Washington, D.C. 20008
(Tel. 202-EM 3-4745)

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SCHEDULE OF MEMBERSHIP DUES IN THE AMERICAN DAFFODIL SOCIETY

Individual	\$7.50 a year or \$20.00 for three years (Juniors, through 18 years of age, \$3.00 a year)
Family	\$10.00 a year for husband and wife, with one copy of the Journal, or \$27.50 for three years.
Individual Sustaining Member	\$10.00 a year
Individual Contributing Member	\$15.00 a year
Overseas Member	\$3.50 a year or \$10.00 for three years Individual Life Membership \$100.00

ON THE COVER

A New Zealand lamb and daffodils symbolize the spring in September enjoyed by ADS members from 15 states, the District of Columbia, Australia, Holland, and Ireland who attended the First World Daffodil Convention.

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THE 1977 ADS CONVENTION

By JACK S. ROMINE, *Walnut Creek, California*

The 1977 ADS National Convention will be held in San Francisco on Thursday, Friday, and Saturday, March 17-19. Convention headquarters will be the Holiday Inn, Union Square, in the heart of downtown San Francisco. For those who will be flying in, there is a limousine service from the San Francisco Airport to downtown San Francisco.

Registration will be Thursday, March 17, from 9:00 a.m. to 4:00 p.m. in the lobby.

The Daffodil Show will be open in the Cotillion Ballroom East (on the mezzanine) from 5 p.m. to 10 p.m. on Thursday and from 7:30 a.m. to 10 p.m. on Friday. (Show schedules will be mailed to exhibitors as soon as

they have sent in their registration fees.) As a special adjunct to our show there will be daffodil arrangements created by master flower arrangers from the local area.

You are on your own for dinner arrangements Thursday evening. Besides the hotel coffee shop and dining room, there are many fine restaurants within a few minutes' walk.

At 8:00 p.m. on Thursday evening we will meet in the Cotillion Ballroom West for the annual members meeting, the presentation of show awards, and a brief slide program featuring new cultivars and/or selected seedlings. (Hybridizers are requested to send no more than 10 slides to Richard Holmes, 3841 Palo Alto Drive, Lafayette, CA 94549. The deadline for submitting slides is March 5.)

Friday morning we will begin with a sit-down breakfast in the Cotillion Ballroom West, 7:30 a.m. to 8:30 a.m. We will begin to load onto our buses at 8:45 a.m. for a tour of small private gardens in the East Bay area. Our buses will take us over the famous Oakland-East Bay Bridge and into the Berkeley hills; then along Grizzly Peak Drive, where we will have a fabulous view of San Francisco Bay, the cities that ring it, and Golden Gate Bridge; then down the hills into Orinda, Lafayette, and Walnut Creek.

One garden we will visit features miniatures and also has a section entirely under the control of a junior member who frequently wins awards. Another garden consists of nearly an acre of naturalized daffodil species and hybrids and California native plants in an alpine-like setting. A third garden is landscaped to emphasize the companionship of daffodils and other spring flowers, and in addition has its own daffodil hill in the background. A fourth garden contains guest bulbs, some of the owner's own seedlings, and over 300 fairly recent daffodil introductions. We will lunch in Orinda.

We will return to the hotel in mid-afternoon, and you are then free to rest or to explore the downtown San Francisco area. Chinatown is only ten blocks away; a cable car ride will take you to Fishermen's Wharf and Ghirardelli Square, two famous dining areas. You are on your own for dinner this evening. We will provide you with a list of good restaurants.

After breakfast (on your own) Saturday morning, we load onto the buses at 8:45 to travel down the peninsula to Woodside and Hillsborough. This time we will visit three large estates. The MacBride garden is carefully designed to take advantage of a brook. There are drifts of naturalized daffodils and other spring bulbs as well as interesting flowering trees and shrubs. The Starr Bruce garden is famous for having its own redwood grove, a Japanese garden, a formal garden, and many rare trees and shrubs. This estate was designed by John McLaren, the man who also designed and created Golden Gate Park in San Francisco. Filoli is a private garden that was once maintained by 14 full-time gardeners. It is now open to the public. Here we could wander around for hours admiring the old mansion and the acres and acres of formal gardens and lawns and pools, but we will be guided chiefly to the bulb plantings and to the fields of naturalized daffodils. If our timing is right, we will also see masses of rhododendrons and azaleas. Our lunch will be in San Mateo. We will return to the hotel in mid-afternoon.

At 6:30 p.m. there will be a cash bar in the reception area outside the Cotillion Ballroom West. We will go into the Ballroom for our banquet at 7:30 p.m. For our after-dinner program we will have a presentation by

Brian Duncan, the well-known Irish breeder and co-owner of Rathowen Daffodils.

Although the convention ends Saturday evening, we invite you to stay on in San Francisco and enjoy its many vacation advantages. Take a Gray Line tour of the city; ride BART, our computerized commuter train; visit the nearby wine country; take a cable car ride; drive or walk across Golden Gate Bridge; wonder at 2,000-year-old redwoods in Muir Woods; enjoy a boat ride on the Bay; stroll through Golden Gate Park; visit the many museums and art galleries; window-shop on fashionable Union Street; drive past old Victorian houses in Pacific Heights; see the spectacular lobby of the Hyatt-Regency; have an Irish coffee with the jet set at the famous Buena Vista Bar near Fishermen's Wharf; have lunch in the Veranda Room on the 30th floor of the hotel and have dinner in one of dozens of gourmet restaurants.

Go west in '77, daffodillers!

EATING ONE'S WAY THROUGH FANTASYLAND

By MARIE BOZIEVICH, Bethesda, Maryland

It is hard to write about New Zealand and not let it become a grand rhapsody about the beautiful scenery, but this travelogue should be a story of gardens and of daffodil shows and daffodil people. All these were in superabundance and A#1 quality everywhere as our group of Americans crisscrossed both the North and South Islands for 30 days.

We found a fantasy-land where emerald pastures wander the craggy hills, where the lemon slice in your tea comes from a tree growing outside the window, where steaming mudholes bubble and boil at your feet, and forests of tree ferns tower overhead, where rhododendrons grow into massive trees, and limestone caves are glittering with myriads of glowworms, where tribal cultures are treasured, and cities and towns are named in the liquid Maori tongue. It is a land of wonderful people where a warm and openhearted coach driver can put a group of Americans, mostly strangers to each other, on a first-name basis within an hour or two, where putting out the welcome mat is a genuine pleasure. These Kiwis (New Zealanders) are resourceful people who approach life with great zest and who work and play hard. They pasture sheep on the golf courses or race tracks to mow the grass, they invent machines to harvest the fruit crop and then invent the trees and pruning methods to use the machines, they fertilize the pastures by airplane and deliver beer to hotels and pubs in a tank truck which pulls out a hose and couples into the customer outlet. Then, on the weekends, the Kiwi engages in a hard game of rugby or some other such sturdy endeavor. All the while the ladies are busy preparing beautiful morning and afternoon teas.

We began our travels in Auckland and on the afternoon of our arrival we were whisked away to our first daffodil show, at Pukekohe. This was a small show, but the enthusiasm of the exhibitors was everywhere evident. It had been held open well past the closing hour so that we might see it.

The next day we had our first taste of New Zealand hospitality when we arrived for lunch at the home of Mr. and Mrs. George Yarrall. A large buffet was set up in the lovely garden, and an extra table was laden with New Zealand wines. There was a wine for every taste: red or white or rose, still

or sparkling, dry or flowery. We become well acquainted with many of these wines in the weeks ahead.

Most of the daffodil growers from the surrounding areas were there to welcome us, and we spent a wonderful afternoon getting acquainted.

From there we went to the Daffodil Show of the Morrinsville Horticultural Society. Here we saw some of the exciting New Zealand raised varieties which were to become old friends as we saw them again in later shows. Many of Phil Phillips' flowers were in places of honor: 2a Y Demand, 3b YYR Lynelle, 2b P Dear Me, and 3c Sea Dream. Two of his delightful cyclamineus hybrids caught my fancy: yellow Back Chat and reverse bicolor Jingle, as did a pink trumpet seedling Ip18A. Peter Ramsey, who helped arrange our trip, was exhibiting too, with many fine flowers, and we looked forward to talking about them at his home that evening where we were invited for a "Hangi," or Maori feast.

As we gathered at Peter's house that evening, we found that many of our new friends were there too. We chatted over cocktails and wine until the outdoor pit was opened and the meat and vegetables which had been cooking there were put on the buffet table, amply supplemented by salads and other meats. Later on, when we felt we couldn't hold another bite, a table of desserts and coffee was brought in. The good food, the wine, and the warm companionship were all omens of the wonderful days ahead.

The following morning we visited the plantings of Graham Phillips (Phil's son). He has five acres in daffodils, growing them principally for the cut flower trade and commercial bulb sales. We found our host barefoot in his fields, and though the rest of us were bundled up in heavy sweaters and coats, he didn't seem chilly in his light sweater. The best flowers here, to my way of thinking, were 3b YYR Pakatoa (Phillips) and 1a Lordship (Verry). I also noted three pink cups: Divine, Pink Gift, and Chaste. (The latter may measure as a trumpet.)

When we came into the house for a "warm-up" and morning tea, we visited with Graham's charming wife and met his delightful little daughters, who like daffodils but are not so sure about a crowd of strange people. However, they shyly passed around the delicious cakes and scones that accompanied steaming coffee and tea.

All too soon we were on our way to Rotorua and Waikakei, the thermal region of the North Island where volcanos and geysers abound, and a huge geothermal project produces electricity from underground steam. Here many of the Maoris live and we were able to see how they make the beautiful wood-carvings which decorate their meeting houses and boats. A concert of Maori songs and dances bespoke their kinship with other Polynesian peoples. It was a welcome change from travel to frolic in the thermal swimming pool of our hotel in Waikakei, and to stroll through the beautifully landscaped grounds.

After this interlude we were on our way to Otorohanga for a visit to the gardens of Phil and Esme Phillips. Unfortunately it was a rainy day, but they met us with umbrellas at the driveway and hurried us into their lovely home. Here they set out a staggering buffet lunch that kept us busy for an hour. Afterwards they provided boots and slickers for those hardy souls who braved the downpour for a tour of the gardens.

There are hardly words to describe the infinite variety of daffodils grown here. In addition to Phil's magnificent seedlings there are imports from Eng-

land, Ireland, Tasmania, Australia, and the U.S.A., all growing happily in the loose volcanic soil. The ingenuity with which Phil protects his flowers from inclement weather, as show time nears, is remarkable. Some sections of the beds have small tents, about 3' x 6', erected over them on heavy wire frames which can be dismantled for storage along with the shaped and sewn covers. Isolated individual blooms are protected by gallon size tubs of white plastic which are nailed to wooden stakes and can be moved about the garden wherever needed. In other areas, whole sections are protected by nylon screens at the sides and overhead.

After the garden tour, the cold, wet pilgrims returned to the living room where a roaring fire and afternoon tea awaited. Later, Phil showed us his special cold damp room, where he holds flowers as he cuts them for shows. It was filled with blooms for the National Show, still a week away, and he brought some of these flowers into the living room to show us how he stores them (bunched, with the stems fastened closely together just below the necks and again at the bottom), and how he transports them to shows (with the vases fitted in holes cut in shelves which were specially made to fit into his van-type car).

Particularly beautiful here were Sea Dream, a 3c of Jim O'More's raising, and Phil's own 2b P Dear Me, 3b GY Placid, 2b P Declare, and again the jaunty 6b Jingle. 2a R Hot Stuff (Gray) was very brilliant, as were John Lea's Torridon and many of Nell Richardson's cultivars and seedlings, superbly grown.

From Otorohanga we made our way to Waitoma (to see the glowworm caves) and from there turned westward towards the Tasman Sea to the city of New Plymouth. Here the Horticultural Society was celebrating its centennial with a beautifully staged Daffodil and Camellia Show. It was our first acquaintance with the flowers of M. E. Brogden. Some of his numbered seedlings were really outstanding, and among his named cultivars I particularly admired 2c Guiding Light, 2b PPW Melanie, 1a Y Donation, 2a Y Goldmine, and 2d Pryda. Mr. and Mrs. Gordon Yeates, whose charming garden we visited the next morning, also had many lovely flowers there. Among those of Mr. Yeates' raising, I noted 2c Torano, 2c Huskie, 1b Tupare and 1a Kapuni, which was awarded an A. M. later as a show flower at the National Show.

The daffodils were equalled by the camellias, which were exquisitely staged in crystal-clear cups set on tables covered in shiny black. After viewing the show we were served a delicious buffet and enjoyed a visit with members of the Society. Somehow our appetites were becoming adjusted to four or five meals a day and we told ourselves that all that butter and whipped cream played an important role in keeping us warm.

The following day we were privileged to view the lovely estate of Mr. and Mrs. Russell Matthews with its spectacular hillside garden. Mr. Matthews was kind enough to give us a guided tour, explaining the bewildering variety of shrubs and flowers, all grown to perfection. One of the most interesting of these was an early flowering native clematis, blooming with great abandon on pergolas and walls. We also visited Pukeiti Rhodendron Trust and Pukekura Park, but more about these later.

That evening we were again the guests of the Horticultural Society at a showing of slides of scenery and gardens in the New Plymouth area. The views of Mt. Egmont, a snowcapped volcano, were particularly welcome,

because the top had been obscured in clouds throughout our visit. Refreshments were served and a social hour completed the evening.

Perhaps some information about the role played by the various horticultural societies in New Zealand would be of interest. Every township has such a group and in many cases the society has its own exhibition hall (with a kitchen and dining room, of course). There are monthly lecture meetings, field days, visits to parks and gardens, and at least three large flower shows each year: spring, summer, and fall. The spring flower shows which we attended featured daffodils and camellias, but other spring flowers, shrubs, and vegetables were included. This is true also of the summer and fall shows. Everything that a Kiwi grows can be exhibited. A booklet containing the schedules for all shows during the year and other pertinent information about the society is issued each year.

There is usually a Floral Art Club loosely affiliated with the horticultural society, and these ladies really mean business. At each of their monthly meetings they have a competition, and they also participate in special sections of the horticultural societies' shows. Being essentially a flower grower, I have never spent much time looking at the Artistic Design sections of our American shows, but the designs in New Zealand brought me up short. In the first place, many of them were quite large, four or five feet tall, and the exotic plant material used was very striking. It helps a lot to have it growing right outdoors, and arrangers in New Zealand think nothing of cutting several huge stalks of protea to make a center of interest. It seems a shame that anything as exquisite as the Ikebana exhibits in the National Show should be destined for such a short life!

Another facet of the work of the various horticultural and other volunteer groups in New Zealand has been to preserve the unique native bush, ferns, and trees which grow nowhere else on the earth. Near Lake Taupo, the Waipahihi Botanical Society was able to have set aside as a Botanical Reserve an 85-acre area. It is supported entirely by volunteer labor and contributions, and is a fascinating place where native growth has been made accessible by a winding motor road to the hilltop and well placed paths for those who prefer to explore on foot. Separate areas have been planted with rhododendrons, camellias, azaleas, and rock garden plants, but for the overseas visitors the native plant areas were the most interesting.

On a larger and more elaborate scale is Pukeiti Rhododendron Trust on the flanks of Mt. Egmont. It comprises 900 acres of subalpine native bush, among which have been planted rhododendrons and azaleas in more than 700 species and hybrids. Only a few of these were in bloom, but the giant tree ferns, weird rata trees, and other strange plants whose twisted trunks were festooned with moss made one think of a primeval forest. These forests are havens for many of the unusual native birds, whose songs make a visit so enchanting.

Public parks abound in New Zealand. Every city and town has large areas set aside for this purpose, full of flowers expertly maintained and of people enjoying their beauty. New Plymouth, population 35,550, has more than 1000 acres of parks, some in the city center, others at the seashore or on hillsides affording panoramic views. One of those in the center of town is Pukekara, which includes a zoo, greenhouses, lighted fountains and waterfalls, an outdoor theater seating 17,000, and playing fields, as well as acres of manicured outdoor plantings.

Our next journey was to Palmerston North. On the way we stopped at the little town of Hawera where there is a huge milk factory. Here 250,000 gallons of milk is processed each day for export to Japan. The whole process is controlled by computers and requires only 23 minutes to change wet milk to dry powder. All the time I was gazing at those stainless steel towers, tank trucks and shining buildings, I was seeing in my mind's eye a miniature daffodil with its tiny yellow bells nodding. It seems that daffodils and milk go together. Mrs. Richardson has a dairy farm, as do Kate Reade, Phil Phillips, Bill Bender, and many others.

At Palmerston North we attended another Daffodil and Camellia Show with many of the same exhibitors in competition and a wealth of beautiful daffodils and other flowers. The president of the Horticultural Society, Mr. Walker, made us feel very welcome, and we were all entranced with vivacious, bubbling Barbara Smith, the Hon. Secretary. We saw her later at the National Show and Convention and then at Christchurch. She put fun into every occasion.

That evening we were invited to a lecture and slide show on the birds of New Zealand, and also had the opportunity to see the museum exhibits. The visit ended with more good food and more good talk.

Next morning we were privileged to see the garden of dear little Mrs. Aikman, 82 years old, who had invited us to see her prize camellias. She had won many awards at the show the previous day, and her carefully tended garden was a tribute to her horticultural prowess. There were many flowers here besides camellias, and we feasted our eyes on them until she shepherded us into her antique-filled home for morning tea. That was another feast, indeed!

Our next stop was at Foxton to see the plantings of Reg Cull, a commercial daffodil grower who is also doing hybridizing. We spent most of our time among the seedlings, and saw some promising things. Then it was into the house to get warm and enjoy a gorgeous afternoon tea, while Reg showed us some of the beautiful daffodils he had cut to bring to the National Show next day.

Then it was on to Wellington and Lower Hutt for the World Daffodil Convention. Here we met Mrs. Tim Jackson of Tasmania, her handsome son, David, and his attractive wife. The Jackson name is famous for pink cups and the tradition is carrying on. Outstanding among their exhibits were 2b P Vahu and 2b P Verran. A splendid 1a Akkad and a colorful 3a R Dimity were also very good. The Jacksons were at the Christchurch show as well, and their friendly presence on our bus contributed much to the enjoyment of the occasion.

The Convention activities are covered in other articles in this issue, but I want to add a special note of thanks to the delightful President of the Hutt Valley Horticultural Society, Mr. D. E. Harper, and his charming, sophisticated wife, who opened their home near the Horticultural Hall to the overseas visitors. A real treat for many of us was to see her studio and beautiful paintings.

There were so many wonderful people, but I will never forget gentle, unassuming Miss Verry, an avid contender in the open trophy classes (and frequent winner), an honored member of the Floral Committee and Panel of Judges of the National Daffodil Society, and a hybridizer of note, so knowledgeable and so sweet. And I will always carry the memory of shy,

smiling Maurice Butcher, whose shirt pocket was full of miniature daffodils, peeking their heads out.

After the convention we went to the South Island. This journey was a scenic one and daffodils took a back seat temporarily while we feasted our eyes on the incredible beauty around us. There were the towering Southern Alps which rise abruptly 12,000 ft. from a rain forest at the base to their glaciated crests; the deep blue Tasman Sea with its rock-studded coast, the tumbling waterfalls, the rushing rivers, and the clusters of blue-green lakes reflecting all this beauty. We spent 10 days exploring this wonderland from the coach, from the air, and on foot, or just sitting on the terrace of a hotel and drinking it in. At the end we emerged on the green Canterbury Plains, with all the baby lambs and flowering fruit trees, and made our way to Christchurch.

Here, in addition to attending the South Island National Show and renewing friendships, we visited the gardens of David Bell and Dave Butcher. Mr. Bell, well known for his many originations, ushered us into his garage, where he had arranged a display of his more recent cultivars and seedlings. A large group of 2b P Liebestraum was most impressive. (It had been honored with an Award of Merit as a show flower at Christchurch the preceding day). I also liked 1c Tradewind, 2a R Highfire, 1d Riptide, and 1d Biscayne. Then it was out to the fields to see them growing. We wandered about for an hour or so in a sea of daffodils, stopping to examine this one and that one, until it was time to go on to Dave Butcher's.

At the Butcher farm the first order of the day was morning tea, then we reveled in the neat flower garden around the house, just bursting with color, and the tidy, well-marked daffodil patch. But Dave soon had us on our way to see the workings of his magnificent, orderly farm. One of his sons is overseeing the sheep-raising and another one the pig-raising, all of it done very hygienically and scientifically. In addition Dave is growing many crops for winter forage, and also is producing certified seed for sale. The farm seems to extend for miles, (we went in the bus to see the different paddocks), yet it is near the city.

And then it was time to return to Christchurch for our flight to Auckland and the homeward journey. Lunch in the beautiful Civic Center with Wells and Mary Knierim was the perfect ending for my New Zealand adventure. They had both done so much for all of us to make our trip an outstanding success.

So it is goodbye, New Zealand, and farewell to all the baby lambs and their mamas, the shimmering lakes and turquoise rivers, the emerald pastures and the awesome snow-clad peaks. Who can forget the intrepid pilots with their tiny planes who will fly you into the crater of a volcano or put you down on a glacier at the top of Mt. Cook, or the cheerful and efficient coach-drivers who can answer any question you want to ask and for whom nothing is too much trouble. And goodbye, all you delightful Kiwis with your wonderful hospitality — you made us feel so welcome everywhere we went!

FIRST WORLD DAFFODIL CONVENTION,

Lower Hutt, New Zealand, September 15-19

By PEGGY MACNEALE, *Cincinnati, Ohio*

The general concensus of our group from the States is that Hospitality is the one word which best describes our experience at the First World Daffodil Convention. It is very hard to separate the convention from the show and from the sight-seeing, but over and above all the goings and comings and the meetings and greetings we were overwhelmed by the careful planning for our pleasure and edification, as well as the spontaneous thoughtfulness and kindness which made every day so delightful. Coffee and tea were constantly available, from the moment the two groups from the States met on Wednesday afternoon until the moment of parting on Sunday.

We were equally impressed with the cooperation between city government, horticultural groups, and the National Daffodil Society of New Zealand in providing an outstanding program in an outstanding setting. The very first evening we had an introduction to this unusual cooperative spirit when the Mayor of Lower Hutt, Mr. Kennedy-Good, opened the City Council chambers, which were adjacent to the Horticultural Hall in the Civic Center complex, and entertained the convention visitors at a cocktail party. The 21 members of the City Council and their wives feted us with drinks and canapes. Then we were given a formal warm welcome from the official Council seats. The Mayor, wearing his gold chain of office, together with Mr. Donald Harper, president of the Hutt Valley Horticultural Society, and Mr. David Butcher, president of the National Daffodil Society, passed congratulations and greetings back and forth between themselves and the visitors until it was time for dinner — a delicious buffet.

On Thursday we concentrated on the daffodil show, which is being reported elsewhere. Only a few of us took the early bus to visit the staging area of the show, where our friends from Tasmania, mainland Australia, and the North and South Islands of New Zealand were busily grooming their entries. It was a long day of mounting excitement as we observed the ever-expanding display of beauty. Luncheon at noon and an evening wine-and-cheese party, followed by a buffet spread, made us very mellow for the after-dinner program. This was held in the Little Theatre, across the garden from the Horticultural Hall. Presiding over a panel of experts from different countries, Mr. Butcher introduced Mrs. Richardson from Ireland, Matthew Zandbergen from Holland, Mrs. Jackson from Tasmania, Willis Wheeler from the U.S.A., and Phil Phillips of New Zealand.

Each had a few minutes to make some comments about his or her current enthusiasm, and some of these were provocative enough to raise comment from the audience. Mrs. Richardson discussed double daffodils, inspired by the fact that her Gay Challenger had won the top award at the show. Matthew Zandbergen told about raising tons of bulbs in Holland on the land reclaimed from the sea. Mrs. Jackson informed us about the breeding program she and her son are following, emphasizing line breeding to improve pink daffodils. Willis Wheeler, as the next commentator, took another tack, and brought up the subject of redefining the poeticus division. He also touched on the thorny topic of what to do about the a and b subdivisions

in Divisions 5, 6, and 7, as new flowers are bred that make the classification problem very complex. Who is the proper classifier, the originator or a committee? This brought forth a follow-up from Phil Phillips on the same subject. He advocated more radical changes in the classification. He would do away with all a, b, and c designations and substitute color coding to subdivide the divisions. He also advocated discontinuing a separate division for species and wild forms and distributing these according to form and color. After many queries and further discussion the speakers were applauded, thanked, and good-nights were said over more cups of coffee. We should say here that the trips back and forth from Wellington to Lower Hutt were all made in the "Knierim bus," for which the "Farley group" was very grateful.

On Friday some of the group skipped the National Daffodil Society annual meeting to visit the Wellington Botanic Gardens, or the Otari Native Plant Outdoor Museum, or to shop for woolies (it was a bit on the cool side). Those who accepted the invitation of the New Zealand growers to join them found the proceedings very interesting. President David Butcher was to step down, and Phil Phillips was elected to succeed to the office. It was noted that the men far outnumbered the women at this meeting, which was conducted in a very businesslike way, with Roberts' Rules of Order strictly followed. After morning coffee the Floral Committee met. This was not a flower-arranging group, as some of us had surmised, but a judging committee. An Award of Merit for a Show Flower was given to Kapuni, a 1a bred by Gordon Yeates of New Plymouth. Eighteen blooms of this gold trumpet were presented for the assembled committee to pass judgement on, and ADS judges were invited to participate.

Friday evening we gathered again for cocktails and the formal convention banquet. Most of us donned our dinner dresses for this occasion and made merry with all our new friends among the Down Under daffodil growers. This would be the last dinner we enjoyed together. The speaker of the evening was Tazewell M. Carrington III of Virginia — a valiant pinch-hitter for Bill Pannill, who was unable to make the trip. Those of us who were unacquainted with Mr. Carrington prior to this occasion were delighted with his humor and moved by his comments on the political situation in Africa — somehow he tied this to his experiences with daffodils!

On Saturday we were treated to an all-day bus tour of the surrounding area, with a noon stop back at the Lower Hutt horticultural headquarters for lunch. Most of the morning was spent at the New Zealand government Soil Bureau, where a most informative series of short talks, illustrated by maps and soil profiles, gave us an insight into the work done by the Bureau in its investigations of the many types of New Zealand soils. Physicists, chemists, geologists, and horticulturists are all involved in solving growers' problems. We even saw nematodes at work, magnified many times on a microscope slide. Horribly fascinating! We could have spent hours there with great profit, and are grateful to Mr. Frank Taylor, the hard-working Hon. Secretary of the National Daffodil Society, for arranging this program for us.

After lunch the group split up; one bus went to the Wellington Botanic Garden and the other to see the daffodil plantings of Jim O'More, who had been one of the very successful exhibitors in the show. His place is high on one of the steep hillsides so prevalent in the area, and his many seedlings and

other daffodils are grown in a series of room-like plots separated by high hedge windbreaks. Cameras were clicking at a great rate that day.

We scattered for dinner and then went back to Lower Hutt for the showing of a magnificent film on the white heron: "A Bird of a Single Flight," photographed in the sanctuary of the Okorita. Those who missed this deprived themselves of a real treat. Four different groups of slides were then shown. Those taken by Matthew Zandbergen of wild daffodils in Spain and fields of *Narcissus poeticus* in Austria were especially delightful. This program brought to a close the formal or planned part of the convention. On Sunday morning, however, there was an unscheduled final party at the Harpers', which was enjoyed by a large proportion of our group. Joining us there was Mr. Armistead Selden, the U.S. Ambassador. It was a time of leave-taking, not only from our new friends, but now the two U.S. groups said good-bye until our meeting again at Christchurch ten days later.

The Knierim group ferried over to the South Island, while the Farley group took off from Wellington on Monday for New Plymouth. Enroute there was a stop at the Normanby home of M. E. ("Spud") Brogden, whose daffodils had been much admired at the show. All the way north the weather held fair, so we were treated with magnificent views of Mt. Egmont at New Plymouth, and with sunshine over the daffodils at Phil Phillips' farm. What more could one ask than springtime in September, plus snow-capped mountains, steaming geysers, glaciers, fiords, and new friends displaying the most beautiful daffodils outdoors and in that we had ever seen? What a bonanza this convention was!

SOME TWIN SCALING RESULTS

(Excerpts from a letter to W. O. Ticknor from Barbara Fry, Rosewarne Experimental Horticulture Station, Camborne, Cornwall, England)

In 1974 we twin scaled bulbs of 4 different seedling clones, and the number of bulbs and weight increase in two years was extremely good compared with their natural increase.

From a white seedling resulting from a cross between Parkmore $\times$ Finland we twin scaled one double nose and one offset weighing 170 gms. From this were produced 79 twin scales of which 73 had bulbils when planted on 3 December 1974. When lifted in July this year these had grown into 92 bulbs weighing 1340 gms. The other part of this stock grown naturally, consisted of two double noses and four chips weighing 190 gms and increased in two years to 19 bulbs made up of two double noses, two rounds, three offsets, and 12 chips, weighing 520 gms.

From a yellow seedling, Dutch Master $\times$ St. Keverne, we twin scaled one double nose and one offset weighing 185 gms, from which were produced 88 twin scales, 77 of which had bulbils when planted on 3 December 1974. When lifted this year they had produced a total of 76 bulbs weighing 1540 gms. The other part of this stock grown naturally consisted of three double noses and one chip weighing 290 gms and we lifted this year three double noses, seven offsets, and five chips weighing 945 gms.

THE STORY OF TONED DAFFODILS

By TOM D. THROCKMORTON, M.D., *Des Moines, Iowa*

"... jaundiced perianths. This is a bad figure taken from medical disease. We should . . . use the term *toned*; i.e. as in tones of pale yellow. This figure (of speech) taken from musical terminology, is much more attractive than the figure taken from medical pathology."

— Fr. Athanasius Buchholz

The late Harry I. Tuggle was a sort of modern-day Renaissance Man. He had a magnificent range of knowledge and interests. His curiosity was boundless. Among his considerable interests was an intense fascination with medicine. Harry always felt he had a real calling to be a physician, which he fed by developing a large practice among neighbors and friends. If Bill Pannill needed a little antibiotic on a late Sunday afternoon, and the local pharmacy was closed, he could always obtain a supply from Harry — together with a snap diagnosis and a lot of therapeutic advice.

And, indeed, it was Harry who, from his familiarity with medical jargon, coined the term "jaundiced daffodils." The first such bloom I saw was Mitsch's Aircastle. The breeder's 1958 description of the variety was: "Perfection of form is the striking feature of this flower. The perianth is very rounded and flat and in perfect balance with the small flat crown. The crown is pale apricot-lemon with a narrow margin of a deeper shade; and the perianth opens milk white, but after a few days turns to a greenish-beige. A large flower of good substance and vigorous growth. A very beautiful and unusual flower, although the color will not be a favorite with everyone." In 1970, Mr. Mitsch had modified, in part, this somewhat unenthusiastic description as follows: "One may go down a long row and find nearly every flower of exhibition caliber. A frequent show winner, including awards for the best flower in the Royal Horticultural Society London Daffodil Show in 1963 and 1966. It has been a good parent. While the color does not appeal to everyone, it is doubtless one of the best daffodils we have raised."

I did not grow Aircastle for several years after its introduction because of the mental picture I had of the greenish-beige perianth. When I saw it exhibited, the blooms were young, the perianth a sparkling white, and the extraordinary perfection of the flower was evident. Then I saw a mature bloom and became immediately entranced by the luminous colors and delicate shadings. Indeed, this was another *kind* of daffodil.

Aircastle is a selection from Mitsch's R/33 cross: Chinese White × Green Island. These two varieties, each almost perfect, had combined their superior qualities to attain an even greater degree of perfection and elegance and to give birth to another sort of daffodil. Harry called the blooms "jaundiced"; not meaning to reflect an inferior quality but rather Harry's ingenious mode of description. And so, "jaundiced daffodils" came into being.

I must admit I took an unusual interest in this evanescent coloration and wondered if it could be intensified. Grant Mitsch sent me a number of other seedlings from the R/33 cross and two of them showed a deeper range of perianth color than Aircastle. These were R33/41, subsequently registered as Irish Coffee and R33/2, introduced as Old Satin. Both of these were larger and more circular than Aircastle, and the crystalline-white perianths, in my

climate, became ultimately as yellow as a well-grown Binkie. I began to wonder if, by proper breeding, it might not be possible to produce a series of 3a daffodils from these unusual flowers; i.e., by using certain white daffodils, as parents, to produce varieties with yellow perianths. Coming in through the back door, so to speak! I decided to look into the possibility.

Initially, it was obvious that I must find other daffodils with the same potential; investigate their family trees, and find the common denominator of this strange but fascinating coloration. First, there was the Richardson plant, Lemonade, a 3a bloom undergoing the unusual color changes. Not as good a variety as the other three with which I was working, it was little help in that it also shared the same parentage. Then I noted in my garden on a warm spring day the same type of color changes occurring, in a lesser degree, in Gossamer, Easter Moon, and Foggy Dew.

Here was a real lead. Gossamer is (Rubra $\times$ Foggy Dew). Easter Moon is (Tryst $\times$ Greenland); and Foggy Dew is (Nelly $\times$ Rinsey). I turned these data over to Samantha, the computer which contains the *Daffodil Data Bank*, and came up with the information that Rinsey was the common factor shared by all known varieties having this strange but delightful coloration. Apparently something inherited from Rinsey allows certain flowers to develop these color changes. Rinsey itself is a little green-throated 3c out of Silver Coin by an unknown pollen source. I have never been able to keep Rinsey around long enough to determine just what *it* does. It is of further interest that Easter Moon has Silver Coin as a grandparent on one side and a great-grandparent on the other. Silver Coin itself is out of *N. poeticus hellenicus*, and there the trail disappears.

So, in the end, it appeared as if Silver Coin might be the source of the genetic material I sought. How best to use this information?

Over a period of several years I made a number of fertile crosses between Chinese White, Aircastle, Green Island, Gossamer, Beige Beauty, Easter Moon, Foggy Dew, and a few unnamed seedlings carrying the same general lines of breeding. At about this same time Murray Evans began to notice groups of seedlings in his beds with white perianths which tended to take on yellowish tones. Most of these had Foggy Dew as a parent, and several had a marvelously smooth substance, almost like chamois skin. These, too, were used in my breeding.

It became increasingly obvious that one route to a Division 3 reversed bicolor lay in these lines of breeding. I had noted that Irish Coffee, with its pure white perianth and lemon cup edged golden-orange, tended to develop a luminous soft yellow perianth, a white cup and a golden rim. Somehow it appeared that this double reversal of perianth and cup colors might lead to a well-formed 3d. As a matter of fact, Irish Coffee makes a pretty fair 3d in my garden.

This paling of corona colors in reversed bicolors also led me to another line of thinking. I have observed that when reversed bicolors are crossed with highly colored forms, the seedlings tend to take up the color in a softer, diffused, and more pastel tone. An example has turned up later in Mitsch's Milestone (Leonaine $\times$ Daydream?) This soft luminescent yellow bloom carries a softer pink than the more lilac toned seed parent. Thus, a series of crosses were made between my toned parents and such colorful varieties as Altruist, Russet, Merlin, Accent, Rose Caprice, Salome, Audubon, Arbar, and others.

Many crosses were carried out between the toned varieties themselves and other crosses between toned flowers and colorful varieties. These crosses were repeated, sometimes, in the reverse order. And all this in mere hope! Could I deepen the range of luminous tones and preserve the essential Division 3 character and beauty of the flowers? Could I deepen the tinted perianths and lighten the coronas and have a 3d? And could I add colorful cups to those delicately shaded perianths? And lastly, what would the overall health be of these newly created things. Indeed, this last is not least, for in my garden the reversed bicolors have basal problems, and their evanescent petal colors are subject to mosaic.

The results have been satisfying, as each new generation of seedlings comes into flower and those selected specimens are grown on:

One of the most productive crosses was T65/2 (Gossamer × Aircastle). T65/2/1 is a truly beautiful flower. It opens with a round, gleaming white, flat perianth and a pale sharp lemon small cup with a green eye. The cup has a finely cut and frilled edge of a deeper gold. Yet, within a day or two, the whole flower had assumed those glowing suede tones that have entranced me — a true 3a. And the next day the petals have taken on a deeper hue, and the tiny cup has become white with only a hint of lemon on the edge — a true 3d. The lovely perfection and ground-glass appearance of this flower led to its registration as Lalique. And I split the difference and registered it as a 3a. You take your pick!

T67/13/1 (Old Satin × Audubon?). This glowing model from two white parents has a pale yellow perianth, a slightly darker cup with a striking but soft pale orange rim. Registered as Canyon Rim.

T/66/17 (Old Satin × Russet) is a fascinating series. The cross was made because Russet is a perfectly formed flower and the pale yellow coloration of the perianth is so delicate that in my garden the petals are actually a heavily-substanced white. The red cup is deep and striking. T66/17/3 has a glowing, brilliant yellow perianth with an orange eye zone to a deep red cup. A highly colored 3a ORR registered as Marque. T66/17/5 (Old Satin × Russet). The glowing yellow perianth surrounds completely a small cup of deep tangerine — an unusual hue in my experience. Registered as Stirrup Cup.

T66/33/3 (Easter Moon × Irish Coffee). This seedling has the build of a shorter-cupped Easter Moon with a soft pleasing yellow perianth and a short white cup just tipped pale yellow. I have an undyed silk jacket identical to the flower in color, hence the registration as Raw Silk.

T67/24 (Old Satin × Altruist) gave the most colorful group of seedlings from which to choose. T67/24/2: the soft yellow petals serve as a foil to a bright yellow cup, with a deep green eye and an intense orange rim. Registered as Painted Desert. T67/24/3 has a pale yellow perianth, a green eye, and an intensely red frilled short cup. Registered as Spring Tonic. T67/24/5 has a most unusual perianth. In your mind's eye visualize that sugary, crystalline white perianth that certain heavily substanced white daffodils have. Now imagine that same sparkling crystalline quality in a deep reddish-gold perianth. The small dark red cup has an orange eye. This unique perianth is of an entirely different quality from that of Altruist, the pollen parent, and is easily seen and recognized yards away. The assured poise of the plant and its colorful tints make friends so easily that the registered name is Tom Jones.

T67/6/4 (Old Satin × Arbar). The pale yellow perianth forms a delicate background for a yellow cup with a very broad band, not a rim, of a lacy network of orange-on-yellow. At a glance one might think this flower had a unique double rim of lace — hence the name Tracery.

T66/1 (Chinese White × Irish Coffee). This seedling falls into Division 2, but is among the most delicately toned of daffodils. The evanescent hues fairly change from hour to hour. The perianth is, again, that lovely pale yellow I wished to obtain. The larger cup is the same ground glass stuff as the perianth, but is wire-rimmed in a well demarcated cinnamon-pink. The flower indeed looks its name: Wind Song.

T66/8 (Irish Coffee × Aircastle) is another Division 2 bloom with tones and tints enough to satisfy anyone. Again, the changing yellow of the perianth, a slightly deeper yellow corona with the thinnest possible wire edge of brilliant true red. The name: Stinger.

T66/3/6 (Easter Moon × Irish Coffee). A bloom filled with changing tones and luminous lights of yellow. The cup is only slightly darker than the perianth. It measures a Division 2 and is registered as The Benson.

T67/6/2 (Old Satin × Arbar). A flower of such heavy substance that I cannot believe it unfolds into such perfection. I can't decide whether the petals are a deep cream or pale yellow. The cup reminds me of Chemawa, being a glowing true orange with a definite finely cut rim of sharp gold. So far not registered, this variety has been mentally tagged: Ms. Muffet.

The above is an account of the daffodils with which I have been playing during the past dozen years — these, and literally thousands of others. Let me epitomize my observations about toned daffodils:

1. Toned daffodils are varieties which open with white or pale perianths. This color gradually or swiftly deepens as the flower ages to a definite and luminous yellow.

2. The genetic source of my toned daffodils seems to be the old variety Silver Coin.

3. As the perianth deepens, the cup color of toned daffodils may fade to a true white. This leads to a completely different series of reversed bicolor daffodils.

4. These yellowish tones, as in reversed bicolors of more usual origin, may prove unstable and vary with cultural conditions. However, to date, this pigment instability has not been prone to breakdown by mosaic.

5. Toned daffodils lend themselves to the insertion of cup colors with fascinating ease. Also, the variable hues in the perianths may be deepened by crosses into lines with true colored perianths.

6. Most toned daffodils are essentially "round" flowers with smallish cups. This type of daffodil is currently rather uncommon. However, some toned daffodils have been produced in Division 2 without any loss of their transient color change or innate perfection of form.

7. To date, toned daffodils have been healthy plants, of good vigor, carrying high blooms and multiplying at an average rate. The bulbs would not please a Dutchman's fancy but look like most other hybrid daffodil bulbs.

8. It is much too early in the day to assess toned daffodils. They have been with us for only two generations. They may be but a passing fancy; a pleasure to a curious hybridizer but of no value on the show table or in your garden. I hope several more of them can be made available through commercial channels. You can then be the judge.

However, three toned daffodil seedlings were in the group of five that won the Red-White-Blue Ribbon at the Portland, Oregon, show during the National Convention of the ADS in 1975. And one of these took the Gold Ribbon for Best Flower in the Show. Perhaps you, like me, will like toned daffodils a little better, once you have made their acquaintance.

(Dr. Throckmorton also won the Red-White-Blue Ribbon at the 1976 Convention Show with five of the cultivars mentioned in this article.)

"DAFFODILS 1976"

Like a warm spring breeze new strength and optimism has been breathed into the RHS daffodil annual and it shows in the quality and quantity of its articles. Perhaps a corner has been turned, the pound will rise, the trade stands at the RHS show will increase and England will again demonstrate its great prominence in the daffodil world. The 90 page book has something good for everyone. Alec Gray tells that he never achieved two of his major aims — a truly miniature red cup and a really small white trumpet — and his greatest success, *Tête-a-Tête*, was an accident.

Lovers of poets can enjoy a thoughtful article by F. W. Shepherd. Barbara Fry, who it seems to me is deserving of an award of some sort, tells of a resurgence of breeding with tazettas. John W. Blanchard takes his readers on a wild flower daffodil trip to Spain and tantalizes them with an account of *N. elegans* and *N. × rogendorfi*.

Our indefatigable Dr. Tom Throckmorton and his faithful computer went in search of "The Golden Ring." According to them the Rev. Engleheart barely missed an in-the-park home run when he crossed 3a Beacon with an unknown seedling to produce three seeds which became in time the ancestors of all of our exquisite golden-rimmed beauties such as Blarney, Arapaho, Top Secret, Chemawa and Irish Rover. Properly inspired, the computer told Dr. Throckmorton all this and much more. It seems to me that the Reverend hit a bases-loaded home run with that cross.

Brian Duncan and Jack Goldsmith tell of coming to our Philadelphia Convention and to see our daffodils. Their kindness in reporting is matched only by great daffodil knowledge and personal charm. Our talented writer Peggy Macneale tells of the SWODS show in Cincinnati. The Competition, the main RHS show, and the Daffodil Society show are all well reported on and the reports are useful in seeing what new fine flowers are, or will soon be, available to us. Lindsay Dettman, of Victoria, Australia, tells of that continent's 1975 season.

The pièce de résistance is a loving and knowledge-filled two-piece story about Prospect House, the wonderland where the Richardsons transformed the daffodil. Other articles fill out this fine small booklet and a list of newly registered daffodils is included.

Miss Elspeth Napier, John Lea, and an unknown angel deserve much credit for this publication. It is available for \$3.50 from our Executive Director, George S. Lee, Jr., 89 Chichester Road, New Canaan, Conn. 06840
— WILLIAM O. TICKNOR

THE ENGLISH SEASON 1976

By G. W. TARRY, *Wirrall, Cheshire, England*

The English climate is normally temperate, free from excesses of all kinds, but the period May 1975-May 1976 was an extreme departure from normal; rainfall was the minimum recorded for any period of 12 months since records were first kept 250 years ago. As this followed two years that had below-average rain, in many areas, soil moisture fell below the level necessary for proper plant development, and we experienced conditions far removed from those we understand. If such conditions continue, we shall have to adapt our methods to meet them.

Against such a background, the usual topic of the weather before the flowering season assumed less importance, particularly as the winter was fairly mild (and dry) and only a moderately cold spell during March prevented a very early season. Cool conditions prevailed during April, with a minimum of bright sunny days; as a result, flowers developed steadily and kept in good condition throughout the month, and most shows reported good support.

The RHS Competition opened the main show season on March 30-31 with an ample display of good flowers. Mrs. Richardson won the class for 12 blooms raised by the exhibitor, with an exhibit mainly of well-known named flowers, e.g., Sir Ivor, Golden Aura, Irish Light, Rose Royale, and Rockall; her exhibit was a fine example in both quality and presentation. Her only rival, John Blanchard, presented a keen challenge, mainly with numbered seedlings and three named cultivars — Kings Stag, Bryanston, and Kimmeridge. In the sole exhibit of six seedlings, Brian Duncan showed a fine bloom of Premiere, 2b, which flowers much earlier than anything else of this type available here.

In the other major class, the Devonshire Trophy for 12 blooms, Mrs. Richardson was also successful, with an exhibit very similar to that in class 1. In second place, Rathowen (Brian Duncan), featured Descanso, Strines, Estramadura, and Broomhill in good form.

The single-bloom classes were dominated by established favorites; Kimmeridge, staged by R. A. Southon, was awarded Best Bloom in Show. There were a few newcomers to these honors; those growers who had read of Banbridge as grown in Ireland saw just how good it can be from Brian Duncan's fine example, which outclassed 11 rivals. John Blanchard won the 2a all yellow class with Bryanston, which was Reserve Best Bloom. John Lea took the 2c class with Canisp, a cultivar which performed particularly well this year.

The competitive classes were augmented by a few flowers put before the Awards Committee. Mrs. Abel Smith gained a well-deserved Award of Merit for Park Springs 3b, a most valuable addition to a collection, as it flowers early. John Blanchard secured a Preliminary Commendation for Bryanston.

The next major event in the calendar was the RHS Show on April 13-14, and although no records were broken, we had a hall full of good flowers. The main attraction is the Engleheart Cup for 12 seedlings, and this year there was even keener interest than usual. The two main contenders, Mrs. Richardson and Mr. Lea, both had outstanding exhibits. Mr. Lea included for the first time his seedling 2-26-69 which has an orange/buff perianth. He had

grave doubts on the judges' reaction to this, but it passed their scrutiny, and he placed first. Of the other blooms, Canisp, Dalhauine, and Loch Assynt were the pick of those named, but there were many fine things under number. In Mrs. Richardson's exhibit the two pinks, Rose Royale and Gracious Lady, particularly caught the eye, Rose Royale being honored as Best Bloom in the Show.

The single-bloom classes were very competitive, and the results confirmed the reliability of many popular exhibition cultivars, Viking, Newcastle, Honeybird, Ringmaster, Golden Aura, Avenger, Daydream, Lemonade, Rockall, Aircastle, and Rose Royale all taking first prizes. This is particularly encouraging for the amateur, as he can select a limited number of bulbs each year to build up his collection and know that they are likely to stay the course for some time. One challenger for inclusion in the list in the future is Rathowen's White Star, which produces a high proportion of good blooms and was Reserve Best Bloom. Other possibilities are Tudor Love from Mrs. Richardson and Achduart from John Lea, both of which are building good reputations.

In the Amateur division of the show, the Bowles Cup reverted to three blooms of a cultivar, but only 15 vases were required this year. Only two growers could muster this collection, which indicates that the season was not particularly favorable. John Blanchard's winning entry included favorites Viking, Golden Aura, and Daydream, and a selection of his own raising, including Kings Stag, Ashmore, and Purbeck.

The main ambition of amateurs is to win the Richardson Cup for 12 blooms, which replaces the P. D. Williams Medal Class. Twelve contenders staged and provided an impressive spectacle, the trophy going to our leading amateur exhibitor, Tony Noton, who had a very fine set of flowers, ranging from inexpensive Border Chief and Passionale to the latest novelties, White Star, Misty Glen, Fair Prospect, and his own Barnsdale Wood. The minor places went to very fine exhibits, and the whole class was in keeping with the contest expected for this new trophy.

The trades provided really magnificent support which cannot be described in the few lines available. Rathowen and their small band of helpers covered the end wall of the hall with their biggest display to date, while John Lea, Carncairn, and Mrs. Abel Smith all staged large displays which included many of their latest novelties, both named and under number, and which were most appreciated by the enthusiasts.

There was just time to return home for a few essential tasks before going on to The Daffodil Society's own show at Solihull, in the Birmingham area, on April 17, 18 and 19. As this was Easter weekend and near the peak of the season for many of us, the show was unquestionably the finest the Society has staged for many years. Many previous bests were exceeded, including total number of exhibitors and exhibits, and most of the trophies changed hands, quite a number going to growers who had not won them previously.

The show commences with one seedling; our President, Mrs. Abel Smith, was successful with Q4/15, a 3b with yellow cup banded with orange, which was also given the special honor of being named best seedling in show.

The main objective for many members is the Board medal which requires three blooms of each of three cultivars, three divisions. Seven growers staged, but the exhibits suggested that many of them had problems in assembling sufficient blooms, and Mrs. Oxton was a clear winner with a well-

matched collection. In the single-bloom classes, old favorites scored heavily, but we found interest in the newcomers, particularly April Love, Stourbridge, Woodland Star, and Park Springs.

The Bourne Cup for 12 seedlings was retained by John Lea with a fine collection built around flowers we know well: Dailmanach, Loch Hope, Canisp, Achduart, Rubh Mor, and Loch Assynt, all grown and staged to the highest possible standard and an asset to the show.

For cultivars in commerce, the premier trophy is the Cartwright Cup, a good test for any grower. Our Secretary, Jim Pearce, is usually well to the fore in this class, and once again assembled a winning collection. One or two of his regular cultivars were missing, but his Ballyrobert, Shining Light, Strines, Broomhill, and Bethany all showed the quality expected from a top grower.

Of the many open trophies, the main interest centered round the Williams Cup for six blooms, all yellow, and the Walter Ware Cup for pinks. Mrs. Oxton won the Williams Cup in keen competition, including very fine Squire and Ormeau in her set; for the Walter Ware Cup, Alfred Bradshaw staged some lovely Gracious Lady and Rose Royale to overcome opposition in a very good class.

The classes for amateurs were exceptionally well filled, and the competition for the main trophies was so keen that the judges finally resorted to pointing every flower to reach a verdict. Mrs. Oxton won the Wootton Cup for 12 blooms, her Yellow Idol and Balalaika being particularly fine, while the Norfolk Cup, which has a price limit of 50p a bulb, went to one of our newer exhibitors, Terry Attwood, with Preamble, Vigil, and Arbar playing a major part in his success.

Again it is impossible to comment on every flower of note, but the inter-society competition cannot be omitted. Here, the members of local societies contributed blooms towards exhibits of 12 cutlivers to compete against other societies; the quality of the exhibits demonstrated that many gave the best flowers they had and not the residue after they had made up their personal exhibits. On this occasion, Stourbridge were the winners, and we add special congratulations to the anonymous grower who contributed the bloom of Canisp that was awarded "Best Bloom in Show."

In the following week we travelled north to Harrogate to find all previous records surpassed and many fine flowers on show. The writer was warmly commended by his fellow exhibitors for his nine blooms from Divisions 2 and 3 which included good examples of Border Chief, Rockall, and Purbeck and won a strong class by a clear margin. As usual the judges selected champions from the main subdivisions and awarded these honors to Ballyrobert, Newcastle, Rashee, Shining Light, Camelot, Hotspur, Tudor Minstrel, Gem of Antrim, Easter Moon, Altruist, Lemonade, Rockall, Woodland Prince, Verona, Achentoul, Oryx, and Cantabile. Wilson Stuart's Rashee was Grand Champion of the show.

The show season ended with the Daffodil Society's Late Competition in London on May 4. Although modest in size, the show was the result of many growers providing a limited number of blooms for each, and we saw good examples of several cultivars that were too late for the main shows. Mrs. Oxton was the only grower who could muster 12 vases of three blooms for the Norton Cup, a remarkable achievement after staging so many exhibits throughout the season. The Lamberhurst Society won the inter-

society competition and included a fine bloom of Estrella to gain Best Bloom in Show. Other blooms in good form for so late a date were Golden Vale, Downpatrick, Ohio, Chiloquin, Chickadee, and Pipit. And so we came to the end of a season which gave growers many satisfying times but left concern for the possible effects of the continuing shortage of rain.

FLIGHT OF THE ROBINS

By DR. GLENN DOOLEY, *Bowling Green, Ky.*

For me planting time is anticipation time. Why anticipate? First, what kind of season will the coming one be? There will be those seedlings to observe, several for the first time. Will those seed all germinate? The greatest satisfaction will be seeing the blooms of the ones that will be blooming for the first time in my garden. Can you imagine what the blooms will be like to such things as Skookum, April Message, Topkapi, Fairsel, Peaceful, Impact, and Focal Point, to name only a few. Also, the coming season will allow me to meet old friends again.

One of my greatest problems is space. The disposal of surplus bulbs can be something of a problem. I give mine to various persons and to some civic groups for landscaping, and exchange with other growers. Frances Armstrong reported that she gave several hundred bulbs to the Highway Department for roadside planting. Those daffodils you may see growing around Covington, Virginia, could very well be those she donated.

Another problem is fertilizers. Inexperienced growers may get too liberal with fertilizer and may use the wrong kind. Excess nitrates must be avoided. Dr. William A. Bender, our farm adviser, pointed out that wood ashes make an excellent fertilizer. It is thought that trace elements may be found in fireplace ashes because tree roots grow deep and bring up trace elements that are often found to be lacking in topsoil. Wood ashes should not be used heavily, however, and at no time should a bulb be in contact with any fertilizer.

Years ago I read a paper on lily culture which had to do with the selective utilization of elements. It was found that this plant drew heavily on nitrogen in early stages of active growth. Later, at and near blooming time, the roots picked up potash and phosphates. I have often wondered about selective utilization by daffodil plants. There was a discussion in one of the men's Robins of the possibility of ADS setting up a research project and furnishing financial support. Such a program should be sustained over a period of years.

Dr. Tom Throckmorton has given us an interesting observation on the adaptation of bulbs from Ireland in his garden in Iowa. The bulbs he received from Guy Wilson in the past were large and required a somewhat longer period of time to adapt in his area than those from Lionel Richardson, which were smaller and more solid. I am always fearful to give any rating for a new daffodil the first year. Some give an excellent account of themselves, only to disappear before the next season. Others may very well grow like weeds. Also, the season's bloom depends upon what the plant did the previous year. The second year blooms will reflect what a bulb does the first year in your planting. Bulbs will not grow so large for me as they do in other areas, yet they produce excellent blooms for the most part.

Anticipation is a great hobby. Try it!

TIPS FOR POINT SCORING DAFFODILS

FORM 20%

By HELEN K. LINK, *Brooklyn, Indiana*

Form of a daffodil shares the spotlight with condition in the scale of points for judging specimens. When judging form a number of things must be taken into consideration. Perhaps the foremost is a knowledge of perfection of form for the division, and secondly a knowledge of perfection of form for the cultivar.

Although a certain cultivar may be near perfection in form for that cultivar, it may rate poorly when judged against perfection for the division. For example, a well grown specimen of Galway 2a YYY (1943), which has received six outstanding awards in the 33 years since its registration, could win a blue ribbon in a class for a single specimen of Galway, but were the same specimen judged in a class along with equally good specimens of Golden Aura 2a YYY (1964), Scio 2a YYY (1969), and Ballymoss 2a YYY (1964) it could not win a blue ribbon. Perfection of form for a specimen in a class of 2a YYY would require flat, broad, overlapping (imbricate) perianth segments and a rounded, well-formed corona. Whether the edge of the corona is serrated, ruffled, frilled, or notched is immaterial so long as it is neat and even. The corona may be bell-shaped, goblet-shaped, or straight, but perfect poise and balance are essential. The perianth segments may be shovel-shaped (broad ovate), rounded (broad elliptic), or rounded with a pointed tip (obovate). The segments should be flat; cupping and twisting are faults.

Deformities in segments such as nicks, notches, and mitten thumbs are often the result of perianth segments catching in ruffle on edge of cup during growth and upon opening. These faults may be minor, such as a small nick, or major, such as a deep mitten thumb. The nick probably would fault form very little but a deep mitten thumb would inflict a more severe penalty as it would ruin the form of a segment and thus the balance of the flower.

When competition is keen in a class in a show, and there are several very good specimens worthy of a blue ribbon, then it is necessary to look for some fine points upon which to make the final decision. All other things being equal, the specimen with the best axis balance may receive the award. When an imaginary vertical line bisects the midrib of a sepal, petal, and stem, good axis balance is present, and it gives distinction to the specimen as well as perfect balance. A flower that is slightly off balance sometimes can be twisted and worked with the fingers to attain good axis balance during the grooming process. This should be done before the specimen is hardened off. The neck and flower head are more pliable at this time than after they are hardened. Axis balance does not apply to multiple-flowered scapes.

All parts of the flower should be in proportion to each other. For instance, if the corona is extremely large and overpowers the segments in Divisions I, II, and III, then the specimen would need to be faulted under form for lack of balance and proportion. A good example of a very large cup in Division I is the cultivar Unsurpassable. The segments are relatively small and are overpowered by the corona. This fault may occur in some other divisions also. Horn of Plenty 5a is an example of a cup which is extremely large for the perianth segments; however, in Divisions X and XII the bulbocodiums

all have very small segments and unusually large cups. This is characteristic of the species and would not be considered a fault.

When judging species, wild forms, and wild hybrids the judge will be judging against perfection for that species; therefore, it is very important that the judge be acquainted with the characteristics of the species. Some of the species poeticus have wedge shaped segments (cuneate) which is characteristic of that particular variety. This would not be a fault when judging species poets, but when judging cultivars in Division IX we look for flat, broad, over-lapping perianth segments.

Since new miniatures are appearing each year as seedlings on the show table, and many of them are hybridized by using one of the species as either seed or pollen parent, the judge must know whether the resulting seedling resembles in form the general appearance of a flower for the division in which the exhibitor has placed it.

Faults a judge should look for when judging form are nicks, notches or mitten thumbs, cupped or twisted perianth segments, misshapen or uneven cup, and proportion and balance of each part of flower to the whole. Axis balance and symmetry of pollen sacs around the stigma should be considered when competition is keen. The form of the mucros (sharp terminal point on tip of perianth segments) may also be considered. They are more pronounced on some cultivars than others, and usually larger on the sepals than on the petals. Sometimes the mucros are so thick that they tend to cause cupping of the segments.

A daffodil is born with or without good form; although grooming may improve some aspects of poor form, not much can be done by the exhibitor to improve what nature has left out.

One-fifth of the total points for judging is allocated to form. It is important for the judge to recognize good form when he or she sees it. Judges should know the proper form for all divisions, and the more cultivars he or she is familiar with the better qualified the judge will be.

BOOK REVIEW

Great Aunt Jane's Cook and Garden Book, by Jane Birchfield. 224 pp. Lippincott, New York, 1976. \$8.95

Most of us who have known Jane Birchfield over the years as a grower, exhibitor, judge, arranger, hybridizer, and writer-about of daffodils have been aware of the liveliness of her mind as well as the diversity of her talents and interests. Year-round life in the country in Virginia on "the forty acres," and especially imaginative cookery are the connecting thread of the newspaper and magazine articles that were the basis of this book, with many recipes and ideas appropriate to each month in turn. Anyone who grows vegetables successfully and faces a surfeit will appreciate Jane's many unusual suggestions for cooking them. Although daffodils are mentioned only a few times daffodil lovers who enjoy cooking — or just reading about interesting food — may find the book so entertaining that they will forgive Jane for neglecting daffodils this time. Maybe she will write about them next!

— ROBERTA C. WATROUS

HERE AND THERE

Newsletters have been received from four regions and two local societies. The Southwest Region letter for May included short articles by Laura Lee Cox on daffodils seen at the Philadelphia convention and by Rosalie Dillard on miniatures, as well as show reports. The Middle Atlantic Region letter for August gave the program for the fall meeting to take place in September. Mrs. Tom D. Throckmorton, new Regional Vice President for the Central Region, wrote about the way she and Dr. Throckmorton plant their daffodil bulbs, and commented on sources. The Pacific Region also has a new Vice President, Mrs. Robert C. Robinson, and her letter for September includes articles by Harold Koopowitz, Gerard H. Wayne, and Nancy Wilson, the latter reprinted from the April issue of *Pacific Horticulture*, Journal of the Pacific Horticultural Foundation.

Mary Lou Gripshover is both president and editor of the Central Ohio Daffodil Society, and her July letter includes a list of the more than 500 varieties the Society had planted in its educational garden in Whetstone Park, Columbus. Among numerous events scheduled for the coming year is a "Daffodil Clinic," a workshop to cover all aspects of showing.

The Australian Daffodil Society Newsletter for September is devoted largely to reports of winning varieties and exhibitors in eight shows.

The Garden Club of America celebrated the Bicentennial with a special issue of its Bulletin in July. Two of our Virginia members contributed articles. Mrs. William J. Perry, Jr., Staunton (one of our regional directors), wrote "Plant American-bred Daffodils," inspired by an article in the *Washington Post* by Henry Mitchell, and Mrs. Bruce C. Gunnell, Alexandria, paid tribute to Richard Marshall Scott, "A Gentleman Gardener of Virginia," during the first quarter of the 19th century.

Mrs. Dale Bauer, whose "Daffodils at Smiley Park" was described in our March issue, contributed an excellent introductory article on daffodils in the September issue of *The National Gardener*.

The 43rd Annual Puyallup Valley Daffodil Festival will take place April 2-11, 1977, with the Grand Floral Street Parade, Tacoma, Puyallup, and Sumner on Saturday, April 10, and the Festival Flower Show at the Western Washington Fairgrounds, Puyallup, on April 9-11.

The work on tissue culture of daffodils by Janet E. A. Seabrook and Bruce G. Cumming, reported in our September issue, has also been published in more technical form in *Canadian Journal of Botany*, Vol. 54, No. 9, 1976. A reprint of the article is in the ADS Library.

The Brooklyn Botanic Garden has recently revised their Gardening Guide, a publication filled with basic how-to information for general gardeners. Our Executive Director, George S. Lee, Jr., has rewritten the section on daffodils in a style that tells briefly all one needs to know about growing our favorite flower. His article is a good quick reference for all of us and an invaluable aid to the beginning enthusiast. The entire booklet would be a great Christmas present for a new homeowner and is available from the Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn, New York, 11225 for \$1.50.

BULLETIN BOARD

FROM THE PRESIDENT

In 1961 my Christmas present from a friend was a membership in the American Daffodil Society. I doubt that anyone could have given me a more rewarding gift. It has led me into a deep involvement with a great national horticultural society and into fine friendships across this country and around the world. It has caused me to grow unbelievably beautiful flowers in my garden. From personal experience I can recommend it as a gift.

The Royal Horticultural Society decided, in view of the advances made in breeding during the past quarter of a century, that the classification of daffodils should be reviewed and changes made if these are found to be necessary or desirable. They have asked ours and other national daffodil societies for their views and proposals. Dr. Tom Throckmorton devised a scheme that is remarkable both for its comprehensiveness and simplicity and it was published in the September 1976 Journal. Subsequently the Northern Ireland Daffodil Group has sent a strong endorsement of the Throckmorton proposal to the RHS.

Our Society set up a special committee last April under the chairmanship of Willis Wheeler to receive and study all suggestions pertaining to classification. At the Board of Directors meeting in Hot Springs, Arkansas, on October 23, Willis reviewed the work of his committee and moved that the Board recommend to the RHS acceptance of the Throckmorton proposal. William Pannill seconded this motion. After some discussion the Board voted unanimously approving the motion. Certain minor changes were made to the proposal, such as the deletion of repetitive words, the substitution of Arabic for Roman numerals, and the use of the word daffodils rather than Narcissi unless a species was being defined.

The proposal will now go to the Royal Horticultural Society as the International Registration Authority for Daffodils. We will all wait with the greatest interest to see what action they will take in a matter of great importance to daffodil lovers.

John Larus has resigned as Chairman of the Miniatures Committee after long years of exceptional service. Mrs. Neil Macneale of Cincinnati, Ohio, has accepted the committee assignment. Peggy Macneale has long been a great contributor to our Society and is a fluent spokesman for daffodils and gardening. Her column "Letters to Susie" in *Flower and Garden* eloquently and simply imparts basic gardening. An authority on daffodils, large and small, Peggy will monitor our List and receive suggestions and requests for advice regarding the little daffodils.

Brent Heath of the Daffodil Mart has challenged show committees across the country to prepare a list, and to exhibit a class, of intermediate daffodils. It is an opportunity for a good many people to win some daffodils but, even more, an opportunity for the beautiful "in-between daffodils" to be exhibited. The idea of a List of Intermediate Daffodils for show purposes is both strongly supported and strongly opposed by members of our Society. Director at Large Mrs. Leroy F. Meyer has undertaken to gather all ideas, both pro and con, on this subject and to report on it to the Society. Send her your ideas on the subject.

—WILLIAM O. TICKNOR

REGISTRATION FORM

ADS Convention, March 17-19, 1977

Holiday Inn, Union Square, San Francisco, CA 94108

Name _____

Address _____

City _____ State _____ Zip _____

Please give Christian or nickname _____

Registration fee: before March 5\$55.00
after March 5\$70.00

Convention registration includes: March 17, National Convention Show, annual meeting, hybridizers' slide program; March 18, sit-down breakfast, bus tour, lunch; March 19, bus tour, lunch, banquet.

Please make check payable to: Glee Robinson, Registrar, and mail to her at 245 Alicia Way, Los Altos, CA 94022 (Tel. 415-948-1564)

HOTEL RESERVATION

Holiday Inn, Union Square

480 Sutter Street at Powell

San Francisco, CA 94108 (Tel. 415-398-8900)

American Daffodil Society, March 17-19, 1977

Please submit by March 1, 1977

\$36.00 Single ()

\$44.00 Double ()

Name _____

Address _____

City _____ State _____ Zip _____

Arrival date _____ time _____

Departure date _____ time _____

I plan to share a room with _____

Send the Reservation Form directly to the Holiday Inn at the above address with a deposit for the first night's lodging in order to protect accommodations.

FROM THE EXECUTIVE DIRECTOR

The continuity of the daffodil yearbooks published by the Royal Horticultural Society now seems assured for some years. The volumes for 1972-3-4-5-6 are kept in stock at the ADS office and are purchased on a regular basis by a large number of our members. However, there is often a long delay before word gets out that a new volume is in stock and orders begin to arrive. To assure these regular purchasers getting their copies as soon as they become available, the office is creating a list of those who wish to receive copies automatically.

This service was begun this year by sending copies to members known to be regular purchasers. These members now form the nucleus of the list of regular subscribers. Other members who wish to be included will be added upon request. Conversely, it will be appreciated if those who wish to end the service notify the office, although the worst that can happen is the task of returning an unwanted copy.

An error crept into the announcement in the September Journal concerning the offer of printouts from the Data Bank of separate divisions of the official classification. Correctly the offer is for printouts for \$5.00 each of Divisions I-III and for \$3.00 each for Divisions IV-XII, or \$7.50 for any three of the latter divisions.

—GEORGE S. LEE, JR.

ADS JUDGING SCHOOL, 1977

Course II, Atlanta, Ga., April 9, 9 a.m. Chairman: Mrs. Maurice C. Abercrombie, Rte. 1, Box 331, Palmetto, Ga. 30268. Telephone 463-4451. Deadline for registration March 15.

1977 DAFFODIL SHOW DATES

A complete list will be published in the March issue of the Journal. Chairpersons of shows not included in this list are urgently requested to send this information to the Awards Chairman, Mrs. W. S. Simms, 3356 Cochise Dr., Atlanta, Ga. 30339 before January 10, 1977. Information desired: Date of show; city or town where it will be held; sponsor of show; show address or building; and the name and address of person to contact for information.

Early Shows:

March 12-13 — Fortuna, Calif. — by the Fortuna Garden Club at the Fortuna Morning Club House, 608 Main St.; information: Mrs. Betty Allison, Rte. 1, Box 612, Fortuna, Calif. 95540.

March 12-14 — Dallas, Texas — State Show by the Texas Daffodil Society as part of the Dallas Flower and Garden Show at the State Fair Park; information: Mrs. J. R. Hensley, Sr., 4418 Goodfellow Dr., Dallas, Texas 75229.

March 17-19 — San Francisco, Calif. — National Show by the Northern California Daffodil Society at Holiday Inn (Union Square, San Francisco); information: Mrs. Mary Dunn, 4828 Jella Way, North Highlands, Calif. 95660.

March 19-20 — Memphis, Tenn. — State Show by the Mid-South Daffodil Society at Goldsmith Civic Garden Center; information: Miss Leslie Anderson, Rte. 3, 2302 Byhalia Rd., Hernando, Miss. 38632.

March 24 — Oxford, Miss. — by the Oxford Garden Club at the new Lafayette-Oxford Library, corner Jackson Ave., East and Bramlett Blvd.; information: Mrs. Robert L. Young, 108 Leighton Rd., Oxford, Miss. 38655.

March 26 (tentative) — Fayetteville, Ga. — by the Fayette Garden Club at the Fayetteville Masonic Hall; information: Mrs. Philip E. Campbell, Rte. 3, Fayetteville, Ga. 30214.

March 26-27 — Hernando, Miss. — State Show by the Garden Study Club at the De Soto County Youth Bldg.; information: Miss Leslie Anderson, Rte. 3, 2302 Byhalia Rd., Hernando, Miss. 38632.

"WHERE CAN I GET . . . ?"

Anyone who can spare a bulb of the following (or who knows where they may be purchased) please write directly to the person seeking it. Send requests for future listings to Mrs. Paul Gripshover, 2917 North Star Road, Columbus, Ohio 43221.

CULTIVAR

1a Sutton Court
Martian Sunbeam
Tidd Pratt
First Light

2b Eastern Dawn

3c Tiny Tim

5a Poppet

6a Stella Turk
Kelpie

8 Dulcetta
Fame

9 Lamplighter

1b Court Jester
Effective

2b Troubadour

5a Yellow Silk
Cordillera

6a Cyclone

8 Grand Primo Citronière
Grand Monarque
Green Goddess
Helios

Any bulbs raised or registered by Mrs. Paul Davis of Nashville.

DESIRED BY

John Reed, 1712 Dixie Highway, Lot 20,
Crete, Ill. 60417

Mrs. Fred Allen, Jr., 899 Van Leer Drive,
Nashville, Tenn. 37220

Mr. Reed writes that he will be happy to trade for any of the bulbs he is seeking, while Mrs. Allen is particularly anxious to locate any of the Davis bulbs in hopes of identifying some of the cultivars growing in a 10-acre bulb field in Nashville for Mrs. Davis' son.

Manuel Matos Lima, Jr., P.O. Box 602, Walnut Grove, Calif., would like to obtain slides or prints of Murray Evans' cultivars Cataract and Ghost and will be happy to pay for duplication.

March 26-27 — Chapel Hill, N. Car. — by the Garden Club Council of Chapel Hill-Carrboro in the Totten Building at the North Carolina Botanical Garden; information: Mrs. E. K. Wilson, 1413 Poinsett Dr., Chapel Hill, N. Car. 27514.

March 26-27 — La Canada, Calif. — by the Southern California Daffodil Society at Descanso Gardens, 1419 Descanso Dr.; information: Dr. Harold Koopowitz, 17992 Norton St., Irvine, Calif. 92715.

March 31-April 1 — Atlanta, Ga. — Southeast Regional Show by the Georgia Daffodil Society, the Atlanta Garden Center and affiliated clubs at Rich's plaza auditorium, 45 Broad St.; information: Mrs. Jeanne Lynch, P.O. Box 4539, Atlanta, Ga. 30302.

April 2-3 — Nashville, Tenn. — Southern Regional by the Middle Tennessee Daffodil Society at Tennessee Botanical Gardens, Cheekwood; information: Mrs. Richard H. Frank, Jr., Hill Road, Brentwood, Tenn. 37027.

Later Shows: (Details on these and other shows will be given in the March issue.)

April 6 — Princess Anne, Md. (Mrs. A. Z. Schneider)

Early April — Frankfort, Ky. (Mrs. Robert K. Cullen)

April 9 — Hampton, Va. (Mrs. F. J. Klein, Sr.)

April 9-10 — Lynchburg, Va. (Mrs. A. D. Thornhill)

April 14 — Chillicothe, Ohio (Mrs. Betty Beery)

April 15 — Wilmington, Del. (Mrs. W. R. Mackinney)

April 16-17 — Washington, D.C.

April 19-20 — Chambersburg, Pa.

April 20 — Islip, N.Y. (Mrs. Frederick L. Voss)

April 21 — Princeton, N.J. (Mrs. Alan Carrick)

April 22-23 — Norristown, Pa. (Mrs. James J. Tracey)

April 23 — Harford County Md.

April 23-24 — Columbus, Ohio (Mrs. James Liggett)

April 27 (tentative) — Nantucket, Mass. (Mrs. Earle MacAusland)

April 28 — Greenwich, Conn. (Mrs. James W. Riley, Jr.)

May 4-5 — Worcester, Mass.

COLOR FUN

Do you believe that *real* red-cupped and pink trumpet daffodils exist? Well, they do! And you can have them in your home next spring for only \$10 or less if you already own a fluorescent lamp fixture. Most lamp stores, garden catalogs, etc., carry "Gro-Lux" lamps or a similar brand. These bulbs give off light whose main wavelengths are in the reds to help grow plants indoors. If you put your daffodil blooms under them you will be amazed. The extra red light waves will be reflected off the daffodils toward your eyes, giving Red Devon 2a a pure red cup or making Rima 1b three times more pink. All the daffodils will glisten when placed under the lamp. Amaze yourself and give it a try or find a friend who has one that you can try. Just imagine the judges' faces if you could use it at your next show! And think what the photographs would look like.

— JOHN R. REED

WILL THE REAL PRAECOX GRANDIFLORUS PLEASE STAND UP?

By MEG YERGER, *Princess Anne, Maryland*

As early as August 1915, H. W. Pugsley wrote in his monograph on "*Narcissus Poeticus* and Its Allies" in The Journal of Botany that *N. poeticus grandiflorus praecox* was an early-flowering poeticus probably of Dutch origin and perhaps a hybrid of *N. poeticus recurvus* and *N. poeticus radiiflorus*, although normally they would not flower together. In the RHS Classified List of 1927, however, both *poeticus praecox* and *poeticus praecox grandiflorus* were placed in Division 10. There, in spite of the suspicion that they were hybrids, they remained until, about 40 years later, they were reclassified into Division 9.

Both are good for forcing and last well as cut flowers. They are probably good pod parents because they set seed freely and increase bulbs rapidly, so they may be helpful in hybridizing earlier blooming poet cultivars. They deserve to be better known. (Venice Brink already has one seedling from *N. poeticus Praecox* that bloomed 5 days earlier than its seed parent.)

In the picture accompanying this article the flower on the left is *N. poeticus Praecox* 9 and on the right is *N. poeticus Praecox Grandiflorus* 9. One is



larger and taller than the other, and both are informal, sprightly garden flowers. Both are among the very earliest poets to bloom, but *Praecox Grandiflorus* blooms 4 or 5 days earlier than *Praecox*, and has a sweeter fragrance. It has a huge bulb 5 to 7 inches long and shaped like a parsnip, whereas the smaller flower comes from a bulb perhaps no longer than a little finger. If both varieties are not grown almost side by side it is almost impossible to tell them apart without digging to examine the bulb.

Our small variety came to us in 1974 from a Connecticut friend who got it from Alec Gray. The large bulb came from our ADS member Venice Brink in Nashville, Illinois. Ellimatta Nurseries in Australia listed it at one time. It is said to thrive in a private garden in Alabama, and we know someone who grows it in Minnesota. Once in a while it appears in shows.

And there it is — in shows — that a perplexed public seeing all the cultivars and varieties of poets may say, with a puzzled shake of the head, "Will the real *Praecox Grandiflorus* please stand up?"

HYBRIDIZERS' FORUM

From the Hybridizing Robin

For the first time I had enough seedlings to use for both pollen and seed parents. A number of Binkie $\times$ *N. jonquilla* crosses bloomed. Although nothing beat Pipit I had several very nice reverses. Not being a geneticist it was interesting to see the different colors and forms of this cross — from 7a's to 7b's and solid to bicolors. Surprisingly my two best seedlings were from the unlikely cross (a first year mistake) of Paricutin $\times$ Fairy Tale. I hear that sometimes nice first year seedlings turn into dogs later. But taking this risk, one was a very nice 2d which reversed very quickly and cleanly. The other was a large 2b with very heavy substance. Both were of good form with perianths free of nicks and blemishes.

— OTIS H. ETHEREDGE

In a letter to J. S. B. Lea very early this year I wrote that if he brought over blooms of his 1a red Glenfarclas to let me know quickly so that I could get the pollen ahead of Dr. Bender. To my great surprise when I saw John Lea in Philadelphia he produced a capsule containing several stamens from Glenfarclas and said that it had been out of bloom for weeks. I was most appreciative, but all of my flowers had been stewed in the recent heat. Not quite. Two buds of Rathowen's very late 3a R Sunfire came into bloom and so did a number of Quick Step buds. I deanthred and cross pollinated. I got only five seeds from a single pod of Sunfire and 116 seeds from Quick Step. Since I almost never get self set seeds even on Quick Step I am hopeful of having something.

— WILLIAM O. TICKNOR

I have 65 seed lots tucked away this year, 26 of them involving miniatures. I found that Snipe set seed, and since it grows much better here than the species *N. cyclamineus*, perhaps I'll forget about trying to grow the species. I have seed from Snipe $\times$ poeticus (12), Snipe $\times$ *N. jonquilla* (6), and two seeds from Snipe o.p. I think next year I'll put pollen from some of the

deepest pinks on Snipe, and see if I can get some pink cyclamineus. The biggest lots from one pod of seed are *N. minor* × *N. asturiensis* (34 plus some dry seeds), and *Millenium* × *N. jonquilla henriquesii* (27 seeds). I used Murray Evans' D-207 with Cantatrice, Vigil, Arctic Doric, and Empress of Ireland, but the most surprising thing to me was the large number of open pollinated poets late in the season when it got so hot. Obviously the poets like the heat for setting seed.

—MARY LOU GRIPSHOVER

Some other interesting crosses mentioned in recent Robin letters were *N. triandrus albus* × Cushendall (Jack Romine); Cornet 6a × Golden Day (Kevin McKenzie); Bithynia × *N. × dubius*; *N. asturiensis* × *N. × dubius*, (Rubra × *N. × dubius*, Quick Step × *N. × dubius* (George E. Morrill); Beryl × Quick Step (Glenn Dooley). Some of these have bloomed. Of my own few lots of seed harvested this year I think the most interesting was from *N. pseudo-narcissus pallidiflorus* × a very small poet given me by Betty Darden some years ago.

—ROBERTA C. WATROUS

In 1970 I thought I would try to do something about poor seed germination, so I spent a day at the National Library of Agriculture in Beltsville, Md., researching the literature, got 15,000 seeds from P. Phillips, treated the 100-seed trial lots in most of the ways previously used to break dormancy successfully in other seeds as reported in the literature, then went to the pantry and laundry and used everything that had even remote possibilities of breaking dormancy. As you well know the dormancy-germination process is very complex, involving many factors: "after-ripening period," hard seed coat, immature embryo, etc.—too many factors to "control" by simply planting a similar lot of untreated seed at the same time beside a treated lot. So although I was quite unable to prove anything I did satisfy myself that: (1) except for tender tazettas most daffodil seeds have a very strict "after-ripening period" of 6 months, which I was unable to compromise; (2) Daffodil seeds have less than 3% hard seedcoats if at all. (3) Other factors, possibly immature embryos, control the 1-to-3-year dormancy in standard daffodil seeds.

I think (2) is true in spite of my finding that Axion soak produced the highest percentage of first-year germination in 1970 and since then I have read reports on the effect of "saponins" (natural enzyme systems) on the waxy seed coat of other seeds.

Temperature is another factor that could explain why some years we have good germination while occasionally we have a "bad" year. Cool temperature dormancy induction appears to be a fairly general physiological phenomenon, so that it would be interesting to note whether daffodil seeds matured in a "cool" or early spring express a greater dormancy when germinating in a late spring when temperatures suddenly become consistently warm.

Having failed miserably in my 1970 and 1971 trials to break dormancy in daffodil seeds I have elected to live with nature's laws for dormancy-germination rather than try to "break" those laws. I plant my seeds to stay down four years so that any dormant seeds can germinate in the second, third, and fourth years.

—WILLIAM A. BENDER

A BEGINNING IN AUSTRALIA

Adapted from a letter from John Skinner of Victoria, Australia, to W. O. Ticknor, as it was published in The Australian Daffodil Society's Newsletter No. 26, August 1975.

The name "Fairbairn of Banongill" has made a place that is uniquely its own in the history of daffodils in Australia. I would like to tell you the story, briefly, as told to me by Mrs. Fairbairn of how she and her husband became involved in the world of daffodils.

In the spring of 1923 they were asked by local residents to support the "Skipton Spring Flower Show" struggling at that time to support itself. Knowing little or nothing about these things they asked how they could help? By showing of course someone said, surely you have, maybe, some daffodils growing out there. Well, treating it all in a rather light hearted manner they agreed and proceeded to gather a motley collection of anything that took their fancy, all very old varieties, consisting mainly of yellow trumpets, the very old double narcissus, jonquilla, tazetta, and poeticus types. Names were unknown, the bulbs had been there for years. The flowers were duly staged in their proper divisions by a Show Steward. Having promised to attend the opening function at 2 p.m. along they went. Afterwards they inspected the exhibits. Well, not a word was said until the last exhibit had been viewed, they then looked at each other and burst into loud peals of laughter, their own floral efforts looked so pathetic in comparison to most others that there and then on that spot they vowed to give their all (so far as it was possible with other commitments) to the raising, growing and hybridising of daffodils and I might add it was their greater joy to the end of their days.

THE NEW ZEALAND NATIONAL DAFFODIL SHOWS

Lower Hutt, Sept. 16-19, and Christchurch, Sept. 29-30

*By LOUISA V. CONRAD, Prides Crossing, Massachusetts
and AMY COLE ANTHONY, Bloomfield, Connecticut*

For those of us who traveled many thousand miles, the Golden Jubilee Show of the National Daffodil Society of New Zealand at Lower Hutt was an eye opener. It was a huge show held in conjunction with the very lively Hutt Valley Horticultural Society, which held its own separate show in an adjoining hall on September 18-19. In addition to the crowded daffodil classes the halls were resplendent with superb flower arrangements utilizing the wide range of plant material that grows in New Zealand, from daffodils to tree ferns, also exhibits of orchids, camellias, and native plant material. If we could have had time to really study this fascinating exhibit surely we would have enjoyed our following tour of the two islands even more.

The show was opened on Thursday afternoon, September 16, with considerable ceremony by the Governor General, who commented in his opening remarks that he first got to like daffodils in Green Park in London, on his

daily walks to his office in Whitehall. The Mayor of Lower Hutt also spoke at the opening, as did the presidents of the National Daffodil Society of New Zealand and the Hutt Valley Horticultural Society.

The quality, color, and size of the daffodil blooms was outstanding, and the many New Zealand raised seedlings and older varieties in commerce were impressive. In honor of the convention and our visit a silver tray was given by ADS and awarded for the first time to Mr. J. A. O'More, amateur, for nine blooms, American raised. The class specified "not more than 3 blooms of any one cultivar," an example of class definition new to us, but used in several other collection classes.

The more than 20 trophies and other honors were presented after dinner that evening, in a less formal ceremony presided over with good humor by David Butcher, President of the National Daffodil Society. Our trophy was presented by Wells Knierim. Mrs. Lionel Richardson presented the British Raisers Permanent Challenge Cup to Mr. D. L. Hayes. This cup and the National Daffodil Society's Permanent Open Championship Cup, an immense silver bowl known familiarly as "The Baby's Bath," are alternated between the North and South Island National shows, and call for 18 varieties, 3 stems each. Other notables on the stage took turns handing out the various honors.

Rather than attempt to give full reports on the two National Daffodil Society shows we attended, we shall concentrate on some of the differences between their shows and ours. Each of the two National shows (North and South Island) offers 96 classes in five sections. Section I consists of 18 collection classes, for which trophies or rosettes are given, and five classes for miniatures, which "must clearly show the characteristics of miniature narcissi." Section II is for seedlings "*which have flowered not prior to the 1974 season*," or, in the case of a collection of 12, be "not in commerce, raised by exhibitor and not shown in winning stand in this class previously." The stress is on the first three divisions of the classification, with one class for "any other division or sub-division N.O.E." (not otherwise enumerated). Section III is for single blooms, and again the classes emphasize the various color possibilities in Divisions I-III, with five different classes provided for 2b. Sections I to III are open to all. Sections IV and V are collection and single bloom classes for amateurs, with various restrictions.

Daffodil foliage and moss are used in staging, and stems are given a slight backward tilt. In many collection classes two or three different cultivars may be shown in one vase. There are small entry fees, and cash prizes are given in most of the classes for which trophies or rosettes are not provided. Exhibitors are permitted to make more than one entry in a class, even collection classes. Surprising to us, red outranks blue in rosettes or ribbons. Judges work singly, even for the very large trophy classes, and four judges judged 96 classes. Judges are elected by members of the National Daffodil Society at their annual meetings. A "Premier" bloom in each of the principal classes is selected, and the "Champion Bloom" selected from these. In the show at Lower Hutt this was the Richardson double Gay Challenger, an enormous faultless bloom shown by P. & G. Phillips, and the trophy for this was presented by Mrs. Richardson. Other Premier blooms were 1a Reward, 2a Orator, 2d pink Vahn, 2d Daydream, 3c Verona, 8 Highfield Beauty.

Ten days after the North Island show we attended the South Island National Show at Christchurch. As before, the local society held a show of its own in conjunction with the National one, and a feature of this was a

rock garden staged by the Canterbury Alpine Society, in which miniature daffodils were seen to advantage. Interest in miniatures is increasing, we were told, especially in the Canterbury area. Here, too, overseas visitors were given a part in the presentation of trophies at the opening; Mrs. W. Jackson of Tasmania gave the trophy for Australian raised daffodil to Mr. D. H. Butcher; Matthew Zandbergen handed the prize for the Champion Bloom to Phil Phillips, for a lovely 3c Richardson #148, from Benediction $\times$ Verona; and Wells Knierim pinned the Red Rosette for 9 American raised daffodils on the same Phil Phillips, who showed Foxfire, Coral Light, Precedent, Air-castle, Crystal River, and Cool Crystal.

Among the Premier Blooms were many familiar Richardson flowers plus always dependable Daydream. There are many lovely varieties raised in New Zealand and as a result of our visit more will be seen in our own shows in a few years.

In closing we quote Mr. David Butcher on exhibiting: "There is nothing I like better than being beaten, for then I know I have met a worthy competitor."

UNORTHODOX DAFFODIL HYBRIDS

By HAROLD KOPOWITZ, *Irvine, California*
(From the Pacific Region Newsletter, June 1976)

There are two major goals for the amateur hybridizer, creating new and better flowers and making cultivars which are well suited to the local environment. The latter goal occurs automatically as one grows a batch of seedlings towards flowering size and this becomes reinforced if one uses the most vigorous of one's own seedlings for breeding succeeding generations. In southern California it is the tazetta group and the jonquils which grow the easiest and perhaps one should use their genes for producing new flowers. As far as creating new and better flowers is concerned one often looks towards the great hybridizers and despairs of ever achieving comparable flowers. The flowers which they introduce in their catalogues are frequently obsolete compared to the new seedlings blooming in their trial fields. What is the amateur hybridizer to do? The answer I would contend is to do something unique or different. Try to make out-of-the-ordinary hybrids. The following paragraphs describe some unflowered hybrids, and although this is rather like counting chickens before they hatch, it does suggest some unusual crosses that others might like to repeat on the off-chance of getting something really different.

Narcissus serotinus is a small fall blooming white species with a very small yellow corona. It is easy to grow and bloom and it appears to be very fertile when crossed with other species. It hybridizes with *N. viridiflorus* to give intermediate flowers and in the wild it also crosses with *Tapeinanthus humilis* to give an intergeneric hybrid. I have two batches of seedlings from this. *N. serotinus* $\times$ Autumn Sol gave lots of seedlings which are still in their second year. The seedlings resemble the seed parent and when they bloom may prove to be the same. This year I carefully emasculated a flower and applied pollen from Lawali, a standard pink double from Tasmania. Seven seeds resulted which were planted as soon as ripe and two have ger-

minated already. There is a possible prospect of a fall blooming double daffodil.

Gaytime and Falaise have been used extensively as pod parents but they also bear anthers. The plants are unpredictable in their behavior. Some years they produce flowers with perfect stigmas and ovaries on nearly all flowers but at other times the flowers are female sterile. Often when this is the case anthers can be found associated with the white petaloids. Sometimes the petaloid merely bears a ridge of pollen along one side. As far as I am aware all present double tazettas and triandrus like Cheerfulness and White Marvel are sports, but one should be able to create doubles in these and other groups by using pollen from double daffodils onto the correct parents. Two crosses which I made this spring and from which I obtained good seed were Silver Bells $\times$ Gaytime and *N. bulbocodium conspicuus* $\times$ Gaytime. Hopefully the former cross will yield some double triandrus and the latter some miniature doubles. Others might wish to try double pollen onto the tiny miniature species like *watieri*, *rupicola*, or *gaditanus*. This year only one out of about 20 Gaytime blooms had a good pistil and this was pollinated by Matador — unfortunately all I obtained were two flat seeds, but the cross will be repeated next year.

The old double yellow Golden Eagle always has an abundance of pollen and this was used on a number of emasculated Matador blooms with good effect and I harvested a number of seeds. Will they produce double tazettas? Time will tell. Matador pollen is viable and it is easier to get seed using it as the pollen parent than as the pod parent. Some of the crosses harvested this year have potential for being different if not good. They include Inca Gold $\times$ Matador, Nampa $\times$ Matador, and even Gold Collar $\times$ Matador. Would anyone care for a bunch of split-coronas or a bunch of trumpets on a single stalk?

This year White Pearl, which is possibly the best white tazetta, produced some viable pollen. Two crosses harvested were Leonaine $\times$ White Pearl and Rose Caprice $\times$ White Pearl. Unfortunately the crosses of white small cups and White Pearl were unsuccessful, but one should try crosses repeatedly before giving up. The vision of a green-eyed white counterpart to Highfield Beauty will keep me trying to make these kinds of crosses for many years.

Another group of way-out crosses which gave reasonable seed this season were from Paper White $\times$ Binkie and Paper White $\times$ Recital. We hope for reverse bicolor tazettas and pink cupped tazettas. The Paper White crosses require a great deal of patience as probably only one in a hundred florets sets seed. However, if the correct auspicious juxtaposition of temperature, stigma maturity, and pollen age occur an entire umbel of pods will form, as did one stalk of Paper White $\times$ Carita. Tazetta seed should be planted very soon after harvesting as they will germinate in early August in southern California.

Triandrus pollen onto Accent gave Mitsch some pink triandrus hybrids; why not repeat the cross using some of the newer deeper pink colors? What about cyclamineus pollen onto pink long cups and trumpets? Beryl often sets seed. Would double pollen onto a reflexed standard cyclamineus give one a pom-pom? There are many unique crosses which could be made. It only takes a little imagination and a bit of courage to do something which might not be acceptable to the purists. Without that where would be the magnificent doubles and the red trumpets of today and the split coronas of tomorrow? Did you know that Guy Wilson had trouble introducing the first

reverse bicolor, Spellbinder, because the coloring was not quite acceptable at that time. Without his daring, perhaps, Daydream and its rich constellation of relatives would not exist and then even the new lemon and pink combinations only now starting to become popular would not have been born. Try an unusual cross next year!

BULB RESEARCH IN NEW ZEALAND

By WILLIS H. WHEELER, *Gainesville, Florida*

During our visit on September 30 to Lincoln College of the University College of Agriculture at Christchurch the American Daffodil Society visitors attended a lecture on daffodil pests and diseases given by Dr. Ronald C. Close, Senior Lecturer in Plant Pathology.

According to Dr. Close workers in New Zealand have identified two virus diseases affecting narcissus: narcissus yellow stripe and narcissus mosaic. Of principal concern is the first. Its yellow striping of the foliage and color breaking in the flowers serve to indicate its presence, especially in cultivars such as Charter, Daydream, and Spellbinder. Dr. Close showed infected specimens of all three flowers as well as foliage displaying typical symptoms. In his experience many daffodil cultivars tolerate the yellow stripe virus and some may not even show flower symptoms. However, a decrease in bulb production is usually found to be a result of infection of the plant.

Dr. Close explained that yellow stripe virus has been shown to be disseminated by certain species of aphids which are seldom seen and are not effectively controlled by any known spray program. In view of this situation he recommended that seedlings be grown at some distance from sources of infection. Early infection of a single seedling plant means all of its increase will be infected. In that way an otherwise valuable seedling may be a complete loss.

In response to a question Dr. Close said that daffodils can be cured of virus infections by a special technique consisting of growing bits of meristematic tissue in a culture medium. Some plants resulting from that procedure are found to be virus-free. One notable example of the success of such an undertaking are the virus free stocks of Grand Soleil d'Or now being increased in the Isles of Sicily.

For those interested in the control of the bulb-and-stem nematode (*Ditylenchus dipsaci* (Kuehn) Filip.) Dr. Close gave one pertinent suggestion that had come from bulb treatment research. Tests have shown that narcissus bulbs held at 30° C. for 7 days before being given the hot water treatment to control the nematode, as well as the bulb scale mite and the narcissus bulb fly, will show better growth than bulbs not given that 7 days at 30° C.

In recommending the hot water treatment Dr. Close cautioned against its being given after root growth has started if injury is to be avoided. To determine when root growth has begun he suggested the cutting away of a portion of the basal plate of the bulb. (Since this appears to be a practice of some uncertainty, the grower should begin early in the summer, making a weekly check of bulbs of an inexpensive cultivar, to determine the date when root growth begins, and to gain experience in the procedure.

INTERMEDIATE DAFFODILS

By DOROTHY ALLEN, *Nashville, Tennessee*

I disagree with what Dr. Tom Throckmorton said in his letter to the editor in the September Journal — that if an "Intermediate Class" is put in the ADS shows, it will cause trouble. In 1964, as chairman of the Middle Tennessee Daffodil Society Show, and since we were trying to show our fellow Tennesseans what will grow in our fickle climate, I came up with the "Intermediate Class." I put such a class in the show so people could continue to exhibit the daffodils they had purchased for rock gardens or front of the border plants in mixed borders. This class has been in every show MTDS has put on since. At no time have I ever heard of the class causing anyone hardship, or of it keeping anyone from joining ADS or MTDS. We even have new members of MTDS purchasing the varieties on our list in order to exhibit in the class.

I made up a list of varieties that would be eligible to compete for the trophy. Many of the varieties had just been put out to pasture by an ADS committee getting up a list of miniature daffodils. I added varieties I was growing which I had seen turned down by judges because they were small for their class. Varieties on this list may be entered in other classes in our show, however — they are not restricted to the "Intermediate Class." Most of the daffodils people see in this class in our shows are old reliables, senior citizens of the world of daffodils, daffodils of distinction.

One difficulty that might occur is finding the bulbs listed in catalogs. Most breeders today are producing flowers that are either tinier, or bigger and more vigorous than those we think of as intermediates.

COMMENT

Mrs. Allen enclosed a copy of the list used in the MTDS shows, with additions to be made in 1977. I have compared this list with those in the June 1976 and December 1966 Journals, and with a list of varieties that were considered and decided against in making the Approved List of Miniatures in 1963, this latter referred to by Mrs. Allen in her article. It is apparent that the term "intermediate daffodils" means different things to different people. Some people seem to think it refers to all varieties in RHS divisions 5-7, and the lists run heavily to those divisions. Mrs. Allen's list emphasizes "old reliables." All the lists include both varieties now on the Approved List of Miniatures and standard varieties (especially in divisions 5-7) that frequently win in standard classes.

If I remember correctly, objection to an official Intermediate Class has in the past been based chiefly on the difficulty of drawing a line, in Div. 5-7, between those flowers too small to hold their own in shows against the larger cultivars now prevalent in those classes, (although until fairly recently considered as standard), and the scarcity of suitable varieties in the remaining divisions.

The charm of clearly small but not miniature flowers invites attention to this size range, which might best be served by special show classes without definite official limits, at least for a trial period. Elsewhere in this issue The Daffodil Mart is offering prizes for such collections in 1977 shows. It will be interesting to watch the response.

— ROBERTA C. WATROUS



MORE ON ECONOMICAL MARKERS

(A letter to Glenn Dooley)

Fremont, Ohio,
April 21, 1976

Dear Sir,

After reading your article in the spring issue of the Daffodil Journal regarding economical markers, I would like to pass along a method I ran into about 10 years ago.

The two enclosed aluminum tags came from the bottoms of TV dinner containers, coffee cake containers, or baked goods from commercial bakeries. These can easily be cut with old shears; I use small tin snips. By placing the strips on a soft but firm surface, like mail order catalogues, and using an old ball point pen you can write or print on the tags and the indentation will remain permanent.

The wires came from old telephone cable salvaged from waste baskets in office where new services were installed, also old cable from business places razed. Doorbell wire can be used also. Twistems do not last very long for me. The paper weathers and the wire rusts. The holes in the strips can be punched with a paper punch or nail on wood block. These markers will last for years.

My stakes come from the fingers of old TV antennas. They can be had for the taking from the junk heaps at TV sales rooms. I have received some this way and purchased some from estate auction sales for 50¢. The fingers are usually 4 ft. long. I cut them in half; one end has a hole drilled in it for attachment to the frame, the other end is crimped and a hole can be made with a drill and bit or by a nail on a wood block. I place the stakes about 1 ft. in the ground. This holds them through the winter without heaving.

If the above information will be helpful to some of the members I am pleased to pass it along.

Sincerely yours,
ROBERT J. GELLER

PERSEVERANCE

By NANCY TIMMS, Wallingford, Pennsylvania

In 1961 the Wisters gave me two small bulbs of Cora Ann 7b and because of their size I put them in a 3-inch pot before planting them, so that if they were not happy in the growing rows I could easily change them to another spot. Five "delicate, tiny bi-color blooms" appeared in 1962, "one flower only to a stem." We then left the States (which we do periodically because of business) and I did not see my garden until 1966, when there were three blooms on the 17th of April.

In spite of what I like to think are rather detailed and complete records, I failed to mention the pot, and so Cora Ann bloomed in a desultory way with anywhere from two to seven blooms through the years, still a delight and joy, and when we were here I kept count of the blooms and blooming date even though it was never really spectacular.

I had this on the list to dig in 1972 (a total of 31 blooms in twelve years) as the foliage was excessive for the few blooms, but we were again closing the house for another prolonged stay abroad and it was not until 1975 that it was dug after having produced thirteen blooms! — and almost a square yard of foliage! It was then I discovered the pot. Needless to say it was filled, and overflowing with bulbs — 48 bulbs of various sizes — absolutely incredible! Interestingly enough, not a bulb had broken away from the mother-mass; they were all attached by the root hairs. Very gently we broke the pot and separated the bulbs and salvaged 18 of fairly good size which we planted in a group and have six blooms in 1976. If these 18 bulbs persevere like the original bulbs, can you imagine the quantities of bloom in years to come?

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

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—ROBERTA C. WATROUS

U. S. REGISTRATIONS IN 1976

Reported by MRS. KENNETH B. ANDERSON, Registration Chairman

American registrants of new daffodils and their registrations for 1976 are:
 Board, F. E.; (by Bloomer, Mrs. H. B., Jr.): Larry.
 Evans, Murray; Corbett, Oregon: Arawannah, Charade, Dewy Rose, Eggshell, Fount, Heart Throb, Ice Age, Lollipop, Nutmeg, Picnic, Pink Flare, Skookum, Sun Ball, Wizard, White Satin.
 Kanouse, A. N.; Olympia, Wash.: Coral Strand, Doll Dance, Lemon Ice, Party Dress, Square Dancer, Two Step.
 Havens, Mrs. Richard; Hubbard, Oregon: Pay Day, Taffy, Scholar.
 Mitsch, Grant E.; Canby, Oregon: Angel Eyes, Bard, Bon Bon, Chamois, Classic, Cotinga, Dazzler, Discovery, Elixir, En Route, Fairy Chimes, Fire Flame, Lark, Modulation, Monal, Parody, Pitta, Precocious, Queen Size, Rapture, Rival, Saberwing, Seraph, Sioux, Swallow, Tart, Wheatear, Zip.
 Pannill, William; Martinsville, Virginia: Chromacolor, Irvington, Lizzie Hop, Rimride, Wakefield.
 Simmons, Mrs. H. H.; Seattle, Washington: Turntable, Wapiti.
 Throckmorton, Tom; Des Moines, Iowa: Centre Ville, Charentais, Earthlight, Jumping Jack, On Edge, Suave, Star Trek, Whirlaway.
 Yerger, Mrs. Merton S.; Princess Anne, Maryland: Lady Serena.



REGISTRATIONS

Measurements given are: height (H.); diameter of flower (F.); length of perianth segments (P. Segs.); length of corona, (C. lgth.); diameter of corona (C. diam.). Color code will follow class.

Albacore (Evans) 2b YYY; midseason; H. 32 cm.; F. 105 mm.; P. segs. 48 mm., white; C. lgth. 32 mm.; C. diam. 28 mm., yellow. K-12 ((Lunar Sea × Galway) × Glenmanus)

Angel Eyes (Mitsch) 9 GYO; late; H. 50 cm.; F. 72 mm.; P. segs. 32 mm., white; C. lgth. 4 mm.; C. diam. 50 mm., green eye, yellow rim, orange red edge. Resembles Quetzal, but a better grower. D 94/1 (Quetzal × Smyrna)

Arawannah (Evans) 1a YYY; midseason; H. 40 cm.; F. 90 mm.; P. segs. 35 mm., yellow; C. lgth. 35 mm.; C. diam. 40 mm., yellow; H-3/1 (Bethany × Daydream)

Bard (Mitsch) 6a YYY; early; H. 36 cm.; F. 95 mm.; P. segs. 36 mm., clear yellow; C. lgth. 37 mm.; C. diam. 30 mm., slightly deeper yellow; a good keeping very early yellow from cyclamineus ancestry. E 67/2 (Mitylene × cyclamineus sdlg.) × sdlg.

Bon Bon (Mitsch) 9 OR.; late; H. 48 cm.; F. 72 mm.; P. segs. 38 mm., white; C. lgth. 5 mm.; C. diam. 20 mm., orange red; resembles Tart, but

- larger and less brilliant. One of the few solid red-eyed poets. D 94/15 (Quetzal × Smyrna)
- Centre Ville (Throckmorton) 3a RRR; late midseason; H. 45 cm.; F. 95 mm.; P. segs. 43 mm., toned soft yellow with suffusion of orange gold; C. lgth. 8 mm.; C. diam. 20 mm., deep red throughout; a rather small flower and has a fawn orange perianth. Very small cup which is perfectly straight but highly folded and ruffled, deepest red but does burn easily. T 67/14 (Russet × Altruist)
- Chamois (Mitsch) 2a O; early midseason; H. 36 cm.; F. 103 mm.; P. segs. 42 mm., coppery apricot; C. lgth. 22 mm.; C. diam. 38 mm., deep copper orange. Good cutting flower going thru several stages of interest in coloration, fades in the open. A distinct novelty. C S 3/1 (Carita open pollinated)
- Charade (Evans) 2a YYY; midseason; H. 37 cm.; F. 97 mm.; P. segs. 40 mm., opens white, soon turning to greenish beige; C. lgth. 22 mm.; C. diam. 30 mm., yellow beige. K-50 (Greenland × Green Island)
- Charentais (Throckmorton) 3a OOO; late midseason; F. 100 mm.; P. segs. 40 mm., soft lovely tawny suede tone; C. lgth. 12 mm.; C. diam. 35 mm., soft very unusual melon color. T 67/12 (Old Satin × Altruist)
- Chromacolor (Pannill) 2b PPP; midseason; H. 42 cm.; F. 120 mm.; P. segs. 50 mm., white; C. lgth. 34 mm.; C. diam. 45., pink. Resembles Accent, deeper color, wider mouth. 64/25/FR (Carita × Accent)
- Classic (Mitsch) 2b Y; early midseason; H. 43 cm.; F. 116 mm.; P. segs. 50 mm., white; C. lgth. 45 mm.; C. diam. 32 mm., lemon yellow; appears to be a trumpet but does not measure so, very smooth with flat starlike perianth and long narrow crown. B 56/1-R6/1 ((Broughshane × Cantatrice) × Empress of Ireland)
- Coral Strand (Kanouse) 4 WPP; late midseason; H. 47 cm.; F. 101.6 mm.; P. segs. 38.1 mm., cream white; C. lgth. 22.2 mm.; C. diam. 63.5 mm. coral pink. Good double flower with fine substance, very strong straight stem. (Pink Chiffon × Mabel Taylor)
- Cotinga (Mitsch) 6a W-PP; midseason; H. 26 cm.; F. 92 mm.; P. segs. 43 mm., ivory white; C. lgth. 29 mm.; C. diam. 22 mm., apricot pink somewhat deeper at edge. E 07/3 ((Mitylene × cyclamineus sdlg.) × sdlg.)
- Dazzler (Mitsch) 2a YOR; midseason; H. 50 cm.; F. 106 mm.; P. segs. 48 mm., intense gold; C. lgth. 27 mm.; C. diam. 62 mm., fiery orange red, the wide almost flat fluted crown makes it distinctive. Z 162/1 (Matlock × Falstaff)
- Dewy Rose (Evans) 2b WPP; midseason; H. 38 cm.; F. 95 mm.; P. segs. 40 mm., white; C. lgth. 25 mm.; C. diam. 40 mm., white, pink. L-30 (Cordial × Caro Nome)
- Discovery (Mitsch) 4 Y-YO; late; H. 38 cm.; F. 95 mm., P. segs. 47 mm., deep lemon, very broad; corona same as perianth with pale orange segments interspersed. A new color for a 4. Good stem, full double. G 69/1 (Gay Time × Daydream)
- Doll Dance (Kanouse) 11 WWW; midseason; H. 43.2 cm.; F. 88.9 mm.; P. segs. 28.6 mm.; white; C. lgth. 34.9 mm.; C. diam. 69.9 mm., white. Resembles Two Step but differs in shape, color, tone and size. Cup is lightly pleated, has good stem. (Hillbilly × Mabel Taylor)
- Earthlight (Throckmorton) 3a WYY; late; H. 50 cm.; F. 92 mm.; P. segs.

- 40 mm., soft toned beige yellow; C. lgth. 13 mm.; C. diam. 30 mm., deeper yellow than perianth, pale throat deepening to a toned yellow rim. A perfect example of a "toned" daffodil; its unique colors catch and hold the eye. T 66/12/2 (Aircastle × Irish Coffee)
- Eggshell (Evans) 2a YYY; late midseason; F. 100 mm.; P. segs. 43 mm., yellow; C. lgth. 30 mm.; C. diam. 37 mm., yellow. K-7/1 (Oneonta × Protege)
- Elixir (Mitsch) 4 Y-Y; late; H. 57 cm.; F. 95 mm.; P. segs. 42 mm., deep lemon; corona deeper yellow center petals. Resembles its sibling Discovery except it has deep yellow segments where Discovery has orange. C 69/2 (Gay Time × Daydream)
- En Route (Mitsch) 2b PPP; midseason; H. 38 cm.; F. 120 mm.; P. segs. 50 mm., white, very round and much overlapping; C. lgth. 27 mm.; C. diam. 43 mm., light apricot pink. Resembles High Repute, taller and with a smaller crown. D/60/3 (Passionale × Accent)
- Fairy Chimes (Mitsch) 5b YYY; late midseason; H. 38 cm.; F. 44 mm.; P. segs. 20., pale yellow; C. lgth. 9 mm.; C. diam. 13 mm., pale yellow. Resemble April Tears but considerably taller, earlier, more vigorous, and a prolific bloomer. C 76/1 (*N. jonquilla* × *N. triandrus albus*)
- Fireflame (Mitsch) 2a OR; midseason; H. 55 cm.; F. 100 mm.; P. segs. 45 mm., intense gold; C. lgth. 24 mm.; C. diam. 46 mm., fiery orange red, sun resistant, somewhat like Firecracker, much larger and taller. F 103/3 (Firecracker × Brer Fox)
- Fount (Evans) 2b PPP; midseason; H. 39 cm.; F. 110 mm.; P. segs. 46 mm., white; C. lgth. 30 mm.; C. diam. 40 mm., pink. L-2 (Interim × 2b PPP seedling)
- Heart Throb (Evans) 2b GWP; midseason; H. 42 cm.; F. 90 mm.; P. segs. 40 mm., white; C. lgth. 20 mm.; C. diam. 30 mm., green, white, pink. L-39 (Everpink × (Cairo Nome × Mabel Taylor))
- Ice Age (Evans) 2c WWW; early; H. 40 cm.; F. 110 mm.; P. segs. 45 mm., white; C. lgth. 40 mm.; C. diam. 40 mm., white. F-268 (Zero × Kanchenjunga)
- Irrington (Pannill) 3b RRR; H. 44 cm.; F. 87 mm.; P. segs. 36 mm., white; C. lgth. 9 mm.; C. diam. 30 mm., red. 64/84/B (Merlin × Hotspur)
- Jumping Jack (Throckmorton) 2a GYO; H. 48 cm.; Golden fawn tone with iridescent yellow shine to it. Cup has an olive eye extending into a very bright yellow cup edged in orange and tipped and flecked in bright gold and white. T 77/62/2 (Old Satin × Arbar)
- Lady Serena (Yerger) 9 GGYR; midseason; F. 66 mm.; P. segs. white; C. diam. 14 mm., green eye, fluted chartreuse band with white line inside red rim on aging. Resembles Perdita but not as flared in bowl, or as shiny and glistening, but has heavy gardenia-like texture. P.D.W. 101, parents unknown.
- Lark (Mitsch) 2d; L-LWL; late midseason; H. 43 cm.; F. 90 mm.; P. segs. 38mm., soft lemon; C. lgth. 18 mm.; C. diam. 40 mm., lemon fading to near pure white with lemon frilled rim, resembles Lyrebird, except larger crown, H 123/1 (Irish Coffee × Richardson 3d seedling)
- Larry (Board) 3b GYRO; late midseason; H. 43 cm.; F. 97 mm.; P. segs. 42 mm., white; C. lgth. 12 mm.; C. diam. 40 mm., deep green eye, inner half of nearly flat corona a soft yellow shading into a bright red orange in

- outer half. Resembles Fermoy but sharper, brighter colors. 361 ((Fermoy × Roimond) × Arbar) Raised and named by Mr. Board, who died before it could be registered. Registered by Mrs. Howard B. Bloomer, Jr.
- Lemon Ice (Kanouse) 11 WYY; late midseason; H. 50.8 cm.; F. 88.9 mm.; P. segs. 31.8 mm., white; C. lgth. 38.1; C. diam. 73 mm., lemon yellow lighter at base. Corona ruffled at tips of split corona. Clear colors, good stem. (Hillbilly × Lisbreen)
- Lizzie Hop (Pannill) 1a YYY; midseason; H. 44 cm.; F. 108 mm.; P. segs. 42 mm., gold; C. lgth. 43 mm.; C. diam. 39 mm. gold; 64/38 (Arctic Gold × Fine Gold)
- Lollipop (Evans) 3b YYY; late midseason; H. 40 cm.; F. 85 mm.; P. segs. 35 mm., white; C. lgth. 10 mm.; C. diam. 20 mm., yellow. J-16 (Green Island × Actaea)
- Modulation (Mitsch) 2a PPP; midseason; H. 45 cm.; 103 mm.; P. segs. 44 mm., pale lemon; C. lgth. 33 mm.; C. diam., apricot pink. Resembles Milestone but crown is more flared, coloring more evenly distributed. 2 H 1/2 (Accent × Daydream)
- Monal (Mitsch) 2a OR; early; H. 38 cm.; F. 108 mm.; P. segs. 46 mm., rich golden yellow; C. lgth. 24 mm.; C. diam. 41 mm., deep solid orange red; a very brilliant well formed flower and holds its color well. G 65/3 A 4/1 ((Armada × Paricutin) × Falstaff)
- Nutmeg (Evans) 2b YYY; midseason; F. 100 mm.; P. segs. 40 mm.; white; C. lgth. 28 mm.; C. diam. 38 mm., yellow. KK-38/1 (2b seedling × Accent)
- On Edge (Throckmorton) 3a GYR; late midseason; H. 59 cm.; P. segs. 40 mm., pale toned soft yellow; C. lgth. 10 mm.; C. diam. deep green eye. Sharp yellow corona ending in the narrowest possible edge of sharp vermillion orange. This flower has beautiful pale iridescent tones which change almost from hour to hour. Cup is extremely small, straight, but so highly shirred and folded that it seems even smaller. T 67/24/4 (Old Satin × Altruist)
- Parody (Mitsch) 2d L-LW; midseason; H. 43 cm.; F. 100 mm.; P. segs. 44 mm., Pale lemon; C. lgth. 35 mm.; C. diam. 35 mm., pale lemon fading to near white, reflexing perianth sometimes like a cyclamineus hybrid. F 70/1 (Daydream × Binkie)
- Party Dress (Kanouse) 11 YYY; late midseason; H. 45 cm.; F. 100 mm.; P. segs. 34.9 mm.; cream; C. lgth. 25.4 mm.; C. diam. 80 mm., ivory, deeper than perianth, lighter on edges, very ruffled and fluted. Resembles Square Dancer, different color. (Hillbilly × Mabel Taylor)
- Pay Day (Havens) 1d L-L; late; H. 42 cm.; F. 103 mm.; P. segs. 44 mm., deep lemon gold with white halo; C. lgth. 46 mm.; C. diam. 43 mm., lemon gold fading slightly. Under some conditions this may be a 1a, others a 1d, but one of the finest late trumpets, blooming with the poets. GEJ 9/1 (Royal Oak × Daydream)
- Picnic (Evans) 2b YYY; midseason; H. 49 cm.; F. 105 mm.; P. segs. 42 mm.; white; C. lgth. 28 mm.; C. diam. 40 mm., yellow. K-38 (2b yellow seedling × Accent)
- Pink Flare (Evans) 2b PPP; late midseason; H. 32 cm.; F. 95 mm.; P. segs. 42 mm., white; C. lgth. 30 mm.; C. diam. 35 mm., pink. H-45 (Rose of Tralee × Rose City)
- Pitta (Mitsch) 2b PPP; late midseason; H. 50 cm.; F. 100 mm.; P. segs.

- 43 mm., milk white, very rounded and flat; C. lgth. 22 mm.; C. diam. 46 mm., light salmon pink, shallow bowl shaped. Resembles Precedent but pinker. F 34/2 (Precedent × Debutante)
- Precocious (Mitsch) 2b PPP; late midseason; H. 48 cm.; F. 98 mm.; P. segs. 45 mm., ivory white; C. lgth. 27 mm.; C. diam. 62 mm., salmon rose, very striking rich color with crown heavily ruffled, fluted, and frilled. G 13/1 (Precedent × Eclat)
- Queen Size (Mitsch) 3b LLL; late midseason; H. 35 cm.; F. 120 mm.; P. segs. 52 mm., white, very large round, flat and overlapping; C. lgth. 17 mm.; C. diam. 47 mm., lemon, saucer shaped, frilled. Resembles Bit O'Gold but with a smaller cup. D 47/2 (Pretender × Aircastle)
- Rapture (Mitsch) 6a YYY; early; H. 33 cm.; F. 79 mm.; P. segs. 36 mm., soft clear yellow; C. lgth. 35 mm.; C. diam. 20 mm., soft clear yellow. Strongly reflexed but rather broad and very smooth perianth segments with long well balanced crown. G 78/1 (Nazareth × *N. cyclamineus*)
- Rimride (Pannill) 3b GYO; late midseason; H. 45 cm.; P. segs. 41 mm., white; C. lgth. 13 mm.; C. diam. 35 mm., green, yellow, orange. Resembles Redstart. D 52/ Precedent.
- Rival (Mitsch) 6a YG-YYY; midseason; H. 36 cm.; F. 92 mm.; P. segs. 40 mm., vibrant glowing yellow, green as it joins the corona; C. lgth. 37 mm.; C. diam. 30 mm., rich yellow. Resembles Prefix but considerably larger, later flowering. EO 6/1 (Jenny o.p.)
- Saberwing (Mitsch) 5b WWG; midseason; H. 34 cm.; F. 75 mm.; P. segs. 30 mm., white; C. lgth. 17 mm.; C. diam. 30 mm., white. Very rounded perianth, bowl-shaped crown with typical triandrus smoothness. Normally one bloom to a stem. F 152/ 5 (Easter Moon × *N. triandrus albus*)
- Scholar (Havens) 2d L-LWW; late midseason; H. 46 cm.; F. 115 mm.; P. segs. 45 mm., luminous lemon; C. lgth. 43 mm.; C. diam. 47 mm., luminous lemon, becoming white as it ages. A large flower having the appearance of a trumpet; rolled crown. FEJ 4/3 (Bethany × Butterscotch)
- Seraph (Mitsch) 9 GYOR; late; H. 44 cm.; F. 64 mm.; P. segs. 26 mm., white; C. lgth. 4 mm.; C. diam. 22 mm., green eye, yellow band with orange red rim. Resembles Angel Eyes but much more circular in form and considerably smaller. D 95/10 (Quetzal × Smyrna)
- Skookum (Evans) 3a YYY; late; H. 50 cm.; F. 95 mm.; P. segs. 40 mm., yellow; C. lgth. 11 mm.; C. diam. 30 mm., yellow primrose. I-12 (Green Island × Actaea)
- Sioux (Mitsch) 2a C-Or; early midseason; H. 45 cm.; F. 100 mm.; P. segs. 40 mm., deep gold; C. lgth. 24 mm.; C. diam. 38 mm., orange red. Resembles Chemawa, larger, but yellow edge not as noticeable. B 45/26 P 50/1 ((Narvik × California Gold) × Flaming Meteor)
- Square Dancer (Kanouse) 11 YYY; midseason; H. 47 c.; F. 100 mm.; P. segs. 25 mm., golden yellow; C. lgth. 34.9 mm.; C. diam. 76.2 mm., deep golden yellow, deeper than perianth, ruffled and fluted. (Hillbilly × Mabel Taylor)
- Star Trek (Throckmorton) 3b GYR; late midseason; F. 105 mm.; P. segs. 50 mm., crystalline white tending to some shading later; C. lgth. 9 mm.; C. diam. 28 mm., deep green eye with a sharp limey lemon cup rimmed in sharp vermillion scarlet. Rather star shaped perianth tends to reflex somewhat, bringing added prominence to a most colorful cup. T 67/24/9 (Old Satin × Altruist)

- Suave (Throckmorton) 3a YYY; late; H. 53 cm.; F. 100 mm.; P. segs. 40 mm., soft toned yellow; C. lgth. 13 mm.; C. diam. 35 mm., soft toned yellow, slightly deeper than perianth. Flower opens with inner 2/3 of cup an opalescent grayish lavender pearl color, rim a soft golden buff. Entire flower soon becomes a soft toned yellow with cup slightly darker than perianth. T 66/12/1 (Aircastle × Irish Coffee)
- Sun Ball (Evans) 4 YYY; midseason; H. 37 cm.; F. 105 mm.; P. segs. 40 mm., yellow; C. center yellow to deep yellow. Resembles Fiji, blooms later, form more symmetrical. L-42 (Falaise sdl. × Dawnlight)
- Swallow (Mitsch) 6a Y-WYW; Early; H. 38 cm.; F. 80 mm.; P. segs. 40 mm., pale yellow with white halo. C. lgth. 30 mm.; C. diam. 22 mm., pale yellow becoming paler. G 78/3 (Nazareth × *N. cyclamineus*)
- Taffy (Havens) 2d Y-YWW; midseason; H. 54 cm.; F. 115 mm.; P. segs. 52 mm., yellow slightly tinged buff; C. lgth. 44 mm.; C. diam. 56 mm., yellow with strong buff shading, eventually fading to white, striking and very good form. FEJ 6/3 (Nazareth × Butterscotch)
- Tart (Mitsch) 9 W-OR late; H. 40 cm.; F. 68 mm.; P. segs. 30 mm., white; C. lgth. 3 mm.; C. diam. 16 mm., vivid solid orange red, most vivid in color. D 94/4 (Quetzal × Smyrna)
- Turntable (Simmons) 2a Y-GWY: midseason; H. 50 cm.; F. 105 mm.; P. segs. 45 mm., opens white, turns light greenish yellow; C. lgth. 20 mm.; C. diam. 38 mm., green, white, yellow. (White Spire × Green Island)
- Two Step (Kanouze) 11 WWW; midseason; H. 46 cm.; F. 92.1 mm.; P. segs. 31.8 mm., white; C. lgth. 34.9 mm.; C. diam. 63.5 mm., white, slightly ruffled; resembles Doll Dance, differs in shape and color tone. Split corona, flat flower. (Hillbilly × Mabel Taylor)
- Wakefield (Pannill) 2c; H. 45 cm; F. 101 mm.; P. segs. 41 mm., white; C. lgth. 35 mm.; C. diam. 38 mm., white; 62/24 (Easter Moon × Glendermott)
- Wapiti (Simmons) 2a YOY; midseason; H. 50 cm.; F. 100 mm.; P. segs. 40 mm., yellow; C. lgth. 30 mm.; C. diam. 70 mm., opens orange yellow, turns yellow. ((Hillbilly's Sister × Paricutin) × (Hillbilly's Sister × Paricutin))
- Wheatear (Mitsch) 6a L-LWY; midseason; H. 45 cm.; F. 100 mm.; P. segs. 43 mm., luminous bright lemon; C. lgth. 39 mm.; C. diam. 28 mm., luminous bright lemon fading to pure white with deeper rim. Striking color. ES 7/5 2nd generation from (Mitylene × *N. cyclamineus*)

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- Whirlaway (Throckmorton) 3a GYO; late midseason; H. 52 cm.; P. segs. 45 mm., soft toned beige yellow; C. lgth. 13 mm.; olive green center with a toned luminous yellow cup with rather strong margin in orange pink. Resembles Lalique, with somewhat more colorful cup. T 65/2/8 (Gossamer × Aircastle)
- White Satin (Evans) 1c WWW; midseason; H. 39 cm.; F. 105 mm.; P. segs. 42 mm., white; C. lgth. 43 mm.; C. diam. 36 mm., white. L-71 (Yosemite × (Beersheba × Zero))
- Wizard (Evans) 2d YYY; midseason; H. 38 cm.; F. 97 mm.; P. segs. 42 mm., white; C. lgth. 35 mm.; C. diam. 33 mm., chrome yellow. L-9 (Effective × Festivity) open pollinated.
- Zip (Mitsch) 6a Y-YYY; early; H. 29 cm.; F. 62 mm.; P. segs. 26 mm., clear golden yellow; C. lgth. 27 mm.; C. diam. 19 mm., clear golden yellow; a small flower probably eligible for miniature class. C 47/1 (Wee Bee × *N. cyclamineus*)

GRAND EMPEROR AND DOUBLE GRAND EMPEROR

Enthusiasm knows no age and Mr. Culpepper's ancient eyes can glow at the sight of a glowing pink. Fortunately for our Society, younger people can also succumb to daffodil fever. S/Sgt. Allen Meyers is such an enthusiast and his military career does not stop his interest. Another such is William Welch of California, who is on his way to becoming the Society's authority on tender tazettas. He is a sort of specialized Harry Tuggle with his persistence and enthusiasm.

S/Sgt. Allen Meyers of California was kind enough to send me several bulbs that he had taken from his grandmother's childhood home in California. He named them, correctly I believe, as Grand Emperor, and they have other names such as Sacred China Lilies, Chinese Grand Emperor, and so on. Planted late in my garden they waited until late March to bloom for me. Late for them, this was early for my daffodils, which are at their peak just past the middle of April. The blooms were beautiful. Only three to a stem, they had large florets, powerfully and pleasantly fragrant. The cups and perianths both were large for pure tazettas as I grow them and the cups were bright non-fading orange. The clear white perianths reflexed attractively and for a tazetta were rather smooth. I suspect larger bulbs would have produced more florets. While we admired these charmers a very close relative in another RHS Division asked for our attention.

Bill Welch is avidly searching the world for tender tazettas — no poetaz desired. He is not only anxious to acquire but he is happy to share. He sent me some massive bulbs labeled Double Chinese Grand Emperor. Deliberately planted late, they too missed their normal blooming season, nevertheless they flirted with fatal frosts and came up quite early. Each stem sported about five or six heavy pendant florets. The florets had a clear white reflexing perianth. Each floret was double, but to varying degrees. Some florets had six or a dozen long white petaloids in its center, and scattered among these were bright orange short petaloids. We could tell at a glance that the double was a sport, and not too stable a one, of the Grand Emperor. The double was charming and interesting but will not take the place of Erlicheer, the double sport of White Pearl.

— WILLIAM O. TICKNOR

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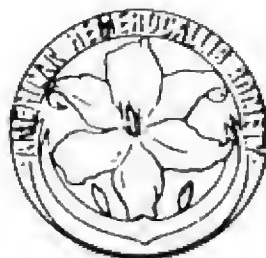
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WILLIAM O. TICKNOR, <i>President</i>	2814 Greenway Blvd., Falls Church, Va. 22042
CHARLES H. ANTHONY, <i>First Vice President</i>	27 Gale Road, Bloomfield, Conn. 06002
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Executive Director — GEORGE S. LEE, Jr.

89 Chichester Road, New Canaan, Conn. 06840 (Tel. 203-966-1740)

All correspondence regarding memberships, change of address, receipt of publications, supplies, ADS records, and other business matters should be addressed to the Executive Director.

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Chairman of Publications
MRS. WILLIAM O. TICKNOR
2814 Greenway Blvd.
Falls Church, Va. 22042
(Tel. 703-JE 4-0430)

Editor, Daffodil Journal
MRS. GEORGE D. WATROUS, JR.
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Washington, D.C. 20008
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DEADLINE FOR THE NEXT ISSUE IS APRIL 15, 1977

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THE COVER ILLUSTRATION

is from a painting by Marie Bozievich. The cultivar is 2a Y Top Notch (Mitsch 1970).

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BLOOMS BEFORE THE APRIL HEAT WAVE

By MARIE BOZIEVICH, Bethesda, Maryland

Spring 1976 was unpredictable, alternately hot and cold, never normal. Though the early and midseason flowers were acceptable, late ones were a disaster. Comments on cultivars must be limited to those that bloomed before April 16, when five consecutive days of 95° F. temperatures burned up the open flowers and destroyed the substance in those which were still in bud.

The first standard cultivar to open was Jana (Gray), an old but delightful 6a Y which bloomed with the early miniatures and later proved itself to be the longest lasting flower in the garden. Carnelian 2a RRR (Evans) opened next, with its bright red cup. It was a welcome bit of color so early in the season.

6a Y Barlow and 6a YR Jet Fire (both from Mitsch) followed next, blooming profusely. Then came my favorite 6a Perky (Mitsch). This is a honey — a bicolor with marked contrast between the clean white perianth and slim yellow trumpet. It is an elegant flower in form and pose, and generous with bloom, there being eight flower stalks from my two bulbs.

Three magnificent 2a RR's opened next, all on the same day. I have grown these for several years and they have never failed to measure up. They are Fiery Flame (Rich.), Loch Hope (Lea) and Falstaff (Rich.). Though they usually bloom too early to cut for shows, they are a "joy forever" (as I wrote in my notebook 12 days later after watching them develop). The weather had turned bitterly cold and their colors intensified each day. The crystalline texture of Fiery Flame scintillated in the sun until it almost became fluorescent. Loch Hope, as always, was very consistent. The perfectly round golden perianth and beautifully formed deep red cup were identical on every flower. I have sung the praises of Falstaff frequently in the past and now I have enough bulbs to plant a second row in the coldest, shadiest place in the beds where they bloom almost 2 weeks later.

Several trumpets, new to me, were next to open and it remains to be seen if they will supplant the old faithfuls. 1a Aurum (Mitsch) is a smooth flower with deep golden color. It has a good perianth and the petals remain flat. Ballyrobert (Dunlop) is another smooth one. King's Stag (Blanchard) is large and vigorous along with good form and looks like a winner.

Cool Harmony (Rich.) was very, very good, the best 1b in the garden. Grianan (Bloomer) and #199 (Robertson), both with slim trumpets of lemon yellow, were very refined in appearance. Eve Robertson's seedling blooms later and the perianth petals are wider than those of Grianan.

New white trumpets are always a gamble for me in our basal-rot climate. White Star (Bloomer) came through with flying colors, as did its sister White Empress. Nice firm bulbs were dug of Burntollet (Lea) and White Satin (Evans). Unfortunately, Ghost (Evans) a stunning white, white flower of exquisite form gave up the ghost over the summer in storage. I do not blame this on the grower, only on the gardener (myself).

The best of the 1d's was Rich Reward (Mitsch) with Gin and Lime (Carncairn) and Big John (Evans) close behind. All three are tall and vigorous with large flowers of excellent form, good contrast, and strong stems. They bloomed early and lasted a long time.

There were several interesting 2a Y's, but outstanding among them was Top Notch (Mitsch). It really looks like a Div. 2 flower, and every bloom can be cut for show. It has very heavy substance and was the only flower to hold up during the heat wave. An interesting seedling, Pannill 64/77, opened as a clear, light yellow self, then developed pink tones in the cup, which ended up blushing peach. Bill has an eye for exquisite form as well, and this flower is super. Cairngorm (Rich.) was very smooth with all other good points and Eskylane (Carncairn) another fine 2a Y, was notable for its vigor and strong growth.

The best of the new 2a R's was Torridon (Lea), with glowing color and the impeccable form we have come to expect from Mr. Lea. Estramadura (de Navarro) and Bold Lad (Rich.) have classic form but the colors were not as intense. I liked Front Royal (de Navarro) which has a banded cup. Perhaps our show schedules should have separate classes for banded or rimmed cups, as they do in England, Ireland, and New Zealand ("cup color not predominant").

The only new 2b Y was Limpkin (Mitsch). It opened as a bicolor but changed color as it developed until it became a self of the same color as Aircastle. The flat ruffled cup edged in a bright yellow was very attractive.

Neither of the new 2b R's bloomed before the holocaust, but some of the

THE 1977 ADS CONVENTION

The 1977 ADS National Convention will be held in San Francisco on Thursday, Friday, and Saturday, March 17-19. Convention headquarters will be the Holiday Inn, Union Square, in the heart of downtown San Francisco.

Details as to the Convention can be found in the December 1976 Journal or call Glee Robinson, Registrar, at 415-948-1564.

TIME IS SHORT!

pink cups made the deadline. All late ones opened without color. Coral Light (Kanouse) was unique and fascinating. The rather flat cup was rose-pink with a bright red rim. Shell Bay (Blanchard) was very appealing. Though it looked like a small cup, it measured 2b. The dainty cup was shell pink and the broad perianth, snowy white. Another pink cup which bloomed early was Peacock (Pann.), a lovely flower with expanded pink cup rimmed in rose. This is another of Bill's exquisitely formed flowers.

Bill has a lot of beautiful 2c's up his sleeve, too. I especially liked Homestead and D/71/A in my garden, and he brought a bewildering array of beauties to the Washington show. It looks as though he is in a position to challenge the English raisers of white cups.

There were several new 2d's which were excellent, but none surpassed Daydream, the indispensable show flower. Chelan (Evans) was fine and large and looks very promising. Pannill PL/66/A had very good form and clean color. Sister seedling PL/66/B was also excellent. Though somewhat smaller and of different form, the color contrast was outstanding. Focal Point (Mitsch) bloomed early with a very ruffled and expanded cup. It is a spectacular garden flower but the form is quite informal. Mitsch Y/40/15 was used in two winning collections. It has a bright yellow edge on the cup, which is almost a trumpet.

A smattering of Div. 3 cultivars opened early enough to escape the heat wave. 3a Y New Penny (Pann.) was again a favorite; everyone who saw it, wanted it. Sabine Hay (Milne) did not disappoint, and was a dazzling self of brick orange-red. It bloomed April 8 with two flowers, one of which I cut and refrigerated. The other, left in the garden with bright sun but moderate temperatures, faded out completely in 6 days. 3b Y Silver Leopard (Rich.) produced a large flower somewhat reminiscent of Silken Sails but with crisper petals, and Esmeralda (Rich.), another 3b with a pale cup, sported a bright yellow rim. 3b RR Dalhauine (Lea) had a glowing cup and very broad white petals, while 3b GYO Rim Ride (Pann.) was beautiful with its precise rim and harmonious colors.

Dr. Throckmorton's 3b GYY Lalique was lovely. Those of you fortunate enough to see his beautiful flowers in Oregon (1975) and in Philadelphia (1976) know that he has some fascinating flowers coming along. (And they all have such interesting names.) Another doctor, Bill Bender, has some

unusual seedlings with green-banded cups. He is looking for a 3d in his breeding program, but has come up with some other good things. I have not grown these myself but saw them in his garden. A green-banded seedling which I have grown for 2 years is Eve Robertson's 192A. In 1975 the band was chartreuse green and this past spring it was bright jade. What will happen in 1977?

Two last cultivars I would like to recommend are 5b WW Petrel (Mitsch) and 8 WY Highfield Beauty (Mott). I had only a small offset of Petrel, but it sent up two bloom stalks, one with five lovely flowers and the other with four. Highfield Beauty is a tazetta with only two or three flowers on a stem. However, they are large, perfectly formed, and well placed on the stalk. It was raised "Down Under" and when I was in New Zealand I saw many large clumps of it with very tall stems. The ones I have grown here were not so tall, but because of form and placement were fine show flowers. It is available from Murray Evans, already acclimatized.

ON SPECIES AND BREEDING

By HAROLD KOPOWITZ, *Irvine, California*

(Reprinted from *Pacific Region Newsletter*, September 1976)

In recent years there has been a surge of interest in Divisions 5, 6, and 7 as well as the miniature daffodils. Most of these plants have a strong species component in that at least one parent or grandparent is a wild species. The jonquils, triandrus, and cyclamineus hybrids have that special grace which is usually lacking in the more statuesque modern hybrids of the first four divisions. These three groups of daffodils have usually been the province of the amateur hybridist (with the exception of Grant Mitsch, the master hybridist of nearly all divisions), and some comment on the selection of species parents might be pertinent and of interest to some of our members.

If one goes to southern Europe and collects wild daffodil bulbs one will note that within a population of one species there is usually considerable variation. For example there are variants of *N. asturiensis* which have twisted petals and some with flared trumpets. There is slight variation in color and even coronal length. *N. triandrus*, probably one of the most commonly available species, is extremely variable, and in a hundred collected bulbs there will be scarcely two or three which look identical. Some have a single flower on a 1-inch stem, while another will have four exquisite blooms on a 6-inch spike. Some of the differences are nutritional but many are not. Variation like this is a normal biological phenomenon and is to be expected. After all, variation is the basic building block for evolution. I remember one learned judge from back east judging the Southern California Daffodil Society show one year who was reluctant to believe the label on an *N. asturiensis* because it was somewhat larger than the flower from the bulb she had grown. She expected the species to be identical the way one expects a cultivar to give identical flowers.

The point of this discourse is that one can capitalize on naturally occurring variations. If you are trying to make miniatures you should use the tiniest variants in the population. If you want to make cyclamineus hybrids then look for flowers with the smoothest perianths and the nicest flaring crowns.

For jonquils choose spikes that have greater than normal numbers of flowers. This will not guarantee better results but will optimize your chances.

The total number of genes (the units of heredity) in a population is called the gene pool. The more uniform the members of a population the smaller the number of variants in the gene pool. In an inbred strain the gene pool is restricted and members look very similar. If one uses a strain for breeding one has a reasonably good chance that the progeny will get some of the desired genes. If one uses any variant then the chances are unpredictable, although the probability of resembling the parent are greater than it resembling other variants. Therefore if one wanted triandrus hybrids with six florets one would want to start with a strain that bred true for floret number before using it to make the hybrid. If one does not have a triandrus that has that number of florets then one might try line breeding to get one. In this case the parents chosen would be those offspring with the highest numbers of florets and so on through the generations. We generally use this technique for intensifying colors, but it could be used in other ways, i.e. increasing petal length or width.

Line breeding is useful as most characteristics are not under the influence of a single pair of genes, but involve many pairs of genes. And during line breeding one tends to accumulate increasing numbers of genes with the desired features. As an example let us suppose that floret number in tazettas is under direct influence of the number of dominant genes available (we actually do not know the details of inheritance of floret number in tazettas.) Assume that each dominant gene contributes towards the production of two florets, and recessive genes only make one. Let us assume further that there are four pairs of genes which control the inheritance of floret number. If all the genes were dominant then there could be 16 florets ($8 \text{ genes} \times 2 \text{ florets}$), and if all the genes were recessive there could be eight ($8 \text{ genes} \times 1 \text{ floret}$). If there was one dominant and seven recessive genes then the plant could produce nine florets. When sex cells are made each sex cell gets only half of the available genes and they are distributed in an unpredictable way. Let us assume that a nine-floret plant is going to be selfed. It is possible that some of the pollen has the one dominant gene and three of the recessives, while it is also possible that the egg could have one dominant and three recessive genes. If fertilization occurred between these two then the offspring would get two dominants and six recessives and could then have spikes which have 10 florets, a greater number than the parents. If this plant was selfed then its offspring would have the possibility of inheriting up to four dominants and four recessives with 12 florets. One could also select for decreasing floret number or flower size, which might be important if one wanted to make miniature doubles, one to a stem. I think one can see that 12-floret flowers could produce even greater numbers if they were selfed. The system, of course, does have limits, and in our case 16 would be the top number unless a mutation occurred. A mutation would be a spontaneous change in a gene which might increase or decrease the number of florets actually produced by a single gene, i.e. one of the dominants might now produce three florets instead of two.

Many of the species, especially the smaller ones, tend to be short lived in cultivation and this is probably true in the wild as well. Consequently the hybrids can be difficult to maintain, too. It is useful to recognize this and growers should as a matter of course use their species to set seed. Not only

will this increase your supply but will let you see the range of variation available in the species. If you are not line breeding then perhaps the parents should be taken from the variation range that is available to you. Especially good variants can be named and even registered. The vast majority of jonquil and triandrus hybrids are sterile, which means that one has to keep returning to the species to make new hybrids. The species characteristics tend to become blurred in second-generation hybrids and many of the Quick Step progeny have been registered as Division 2. Even if all jonquil and triandrus hybrids were fertile one would still want to use the original species to retain the charm and special characteristics of each division.

There are a number of species which are not in general cultivation but whose genes might make outstanding contributions to horticultural daffodils. Many of these are completely untapped. *Narcissus pseudo-narcissus nevadensis* is an unusual species from the Sierra Nevada of the Iberian peninsula. Its two outstanding features are its trumpet-length crowns and the fact that it is bunch-flowered. Used with the present Division 1 cultivars this could be a potent influence in the creation of a completely new kind of daffodil. Another group which has hardly been touched are the possible bulbocodium hybrids. Kenellis is a cross between triandrus and bulbocodium. Jack Romine has a hybrid between a 2a and bulbocodium. Jan de Graaff apparently once made some giant hoop-petticoats; unfortunately these were later lost. Tastes and fashions in flowers have changed and although we are just as rigorous, if not more so, than early growers, in our requirements for standard daffodils, we are also more prepared to admit that unorthodox flower shapes can also be pleasing. The mind boggles at the idea of a cross between Carita and *N. cantabricus petuniodes*, but what fascinating offspring there could be.

Alec Gray has had a wonderful time with the smaller species, but he has really barely scratched the surface. There is much room for amateurs to join in the fun.

The fall blooming species are considered an oddity, but with our modern pollen storing techniques there is no reason why one cannot introduce *N. viridiflorus* blood into other divisions. Whether one would end up with more fall blooming varieties or larger green-blue blossoms remains to be seen, but the outcome would certainly set one up as an unique hybridist. At a minimum someone should be encouraged to remake the *N. serotinus* $\times$ *N. viridiflorus* hybrids so that we could have other autumn blooming narcissus.

One quite unusual species is *N. pachybolbus*, which looks like and is related to the tazettas. The head is a spherical cluster of minute Paperwhite-like florets and the anthers protrude into and fill the small cup with yellow-orange pollen to give the spike a most distinctive appearance. Whether or not these would be useful in breeding new tazettas remains to be discovered.

I suspect that it must be very useful in hybridizing to be ignorant of what others have tried to do. The actual rules that the flowers themselves follow are quite obscure and what succeeds for one person often fails for another, while someone else's failures may succeed for you. A good example is Winter Bells, a fall-blooming tazetta from Cotter in New Zealand. This is reputed to have come from a cross where Silver Chimes was the pod parent and White Owl 5 was the pollen parent. As far as I am aware no one else has ever set seed on Silver Chimes, but much has been said of its failure as a parent. People should be encouraged to try and repeat crosses which are known to be "impossible." Who knows, one might astound the world.

"PRACTICAL POINTERS BY ADS EXPERTS"

In a very popular program at the Philadelphia convention in 1976 three of our leading prize winners shared some of the secrets of their success with us. Two of the talks follow. The other, on growing show flowers, by Marie Bozievich, which preceded these, will appear in the June issue.

Mrs. Herman L. McKenzie of Mississippi tape-recorded the talks, but found later that the batteries in her machine had gone weak. She remembered that Mrs. Eugene B. Bruton of Alabama had also taped the talks, borrowed and retaped Mrs. Bruton's tapes, and transcribed them for the Journal. We are greatly indebted to Mrs. Bruton and Mrs. McKenzie. Only those who have had some experience transcribing from tapes can appreciate fully the time and work involved!

CUTTING AND PACKING

By MRS. ERNEST K. HARDISON, JR., Nashville, Tennessee

(This talk was accompanied by demonstration of packing techniques.)

I want to thank Mrs. Richardson for teaching me how to pack show daffodils, and Mr. Pannill for teaching me how, and Mrs. Bozievich for teaching me how. We all have different methods of doing it. I'm the more practical one. Nell has these gorgeous wooden boxes with wooden strips; Marie has plastic linings and reinforced boxes with wood; and Bill of course is absolute perfection.

My box was used by some dealer; I stole it several years ago. I think it's been to Virginia and to Oregon, and I have a green strap that I put around it. It's rather flat, and efficient for me.

Marie, instead of using tissue paper rolls, uses infant-size A & P diapers, which I think sounds good, so the next time I go to buy new material I'm going to buy some A & P diapers.

Everything Marie said I agree with, particularly loving the beautiful round fat bulbs and loving it when the flowers come up. I think my favorite time is going out every day and inspecting them. You understand, I know this bloom is not going to be a show daffodil, but I look at it every day for a week, hoping it's going to improve. You know, hoping those tears are going to go away and those mittens are going to go away. But I love to go pick them, and I do have a large refrigerator. It's a florist type, and so I pick more than I should. And then I have the terrible dilemma and decision of choosing what I should take to the show, the day before, while packing.

But I think you start with hoping that you grow some good flowers and that you pick them on the coming-up peak of perfection. Now, if you've got red-cups, you either need to protect them or to pick them early. Some of the 3's will open in the house; but the trumpets and the large-cups and certainly my doubles need to mature on the plant, with all that water, as Marie said, to give them substance, so you're cutting them with substance. I also spray their

faces constantly in the refrigerator. I've kept them as long as two weeks in show condition.

Decide what class you plan to enter. If you're going to try for a big award, decide that prior to leaving for the show. For instance, if you're going to enter the Harry Tuggle, with three stems each of twelve varieties, before you said, "Oh, isn't this a gorgeous double; it'll win a blue ribbon in the singles class!" look to see if you have three of it and pick it to go in your major class, whether it be the Quinn or the Larry Mains or the five-stem American-bred. Select those first, if that's what you most want to win. And then pack your flowers accordingly, so when you unpack them, you can have test tubes waiting there and put the flowers in them and be ready to stage them.

I have had flowers improve immeasurably while being packed in the box. I think they get cold in the refrigerator and kind of close up and don't look as well as you thought they were going to, until they get warmed up a little. When my daughter Lee was showing in the Memphis convention years ago, she had one Vigil that she cut, and she couldn't come until the next day. I packed that Vigil and I really didn't even think I should take it. And then by the time I got to Memphis and sprayed its face and sat it in a glass, I thought it looked rather nice. Well, by the next morning it was fantastic, and by the time they judged it, it won Best of Show.

I start with the tissue paper and masking tape. As I say, I'm not terribly neat about packing. But I wedge my tissue paper down so it can't slip. I then lay the heads down and take my masking tape, and right below the sheath, I mask. Just once.

And don't think you shouldn't take some extras with you. If everything stays in place and minds its business, you can always put the extras in the singles class and sometimes at the end even get yourself an extra collection. When I had the fun of visiting Marie for the Washington show and she was very anxious to work in one class, she finally said, "Would you go out and pick me three stems in case I might win the white ribbon with them?" I said, "You come pick them, but I'll go look at them." And so we did pick three Falstaffs and she *did* win the white ribbon with them. I thought that was kind of fun.

Take a piece of tissue paper and wedge it completely under the little faces of the ones you've already put in. Put the next row in. When you tape, you tape the stem of it, plus the stem of the next one above. So this has secured the top stem twice. And the same piece of tissue paper is the resting place for the bottom petal of one row and the top petals of the next row. You have to flatten the paper out.

Use your longest stems first because you're quickly at the end of the box and you can't put a giant long stem. However, you can turn around and start coming back the other way when you end up stemwise, for one row. And you can even sometimes put them across the box. Now Marie has a box that's big enough that she can pack both the top and the bottom and still close it. I think that certainly saves room and apparently she never gets one squashed. When you get little double-headed things and little baby cyclamineus, you sometimes have a little more trouble than you do with the bigger ones.

Both Nell and Marie use a plastic covering over the top of the box after it is packed, which tends to keep the moisture in a little better. Bill and I never do.

After you've gone all the way down and the stems are completely taped, you're in great shape. Then, as I say, I spray their faces before I assemble the box. You be very careful that you do not permit any of the petals to touch each other because the tips will burn or bruise. Bill Pannill had the most beautiful Lalique of Tom Throckmorton's at the Washington show and just a little pinhead had touched it. It wasn't punched through; it wasn't a hole. But one of the petals had touched it and bruised it just enough that it wasn't perfect.

When I've finished all this, I put the top on and I tape the top so that it is kind of sealed. And then I put my green strap on so I can carry it and just hope the airlines don't put a great heavy suitcase on it. When I get to the show and am taking them out, I cut at a slant, about half an inch. My stems aren't long enough to cut more than a half-inch; that's all I can spare. And then I put them back in water and spray them again and start staging.

STAGING: PLANNING TO ACHIEVE POTENTIAL

By MRS. MARVIN V. ANDERSEN, Wilmington, Delaware

I'm going to treat two aspects of staging. One is more detailed than the other. First I'll say a few words about general overall staging of a show, then staging of separate exhibits.

Staging is mostly planning ahead of time so that things come out all right in the end. In the staging of a show there are two very important things to consider. One is the basic mechanics of planning and the other is how it is going to work.

Certainly in setting up a show one must consider that there is plenty of room between exhibits for people to get around and to have a chance to see things without bumping into each other. The exhibits should be set up so that they are easy to judge. You don't want any back lighting. In Delaware we've had difficulty in the past with our shows in that we've set flowers in front of long church windows and it was very difficult to judge when one had light coming through the back of the flowers.

Also, the exhibits should be placed so that the flowers are all approximately at the same level. I can remember judging one show where you practically had to get down on the ground to see the flowers. They were beautiful but they were in great tiers from the floor to the ceiling. This is very difficult to judge, also.

The person who plans the staging should leave plenty of room so that the exhibits are not too crowded and especially the large collections. There must be room to spread out. And of course they should be arranged so that they sort of logically follow the schedule. It is difficult to have to run around looking for certain classes.

The second important thing in staging a show is that it should be attractive for those who come to see the flowers. I think that muted color tablecloths are better perhaps than plain white; they show off the blooms more attractively. The containers should be appropriate and if possible uniform. In this area we've come to use test tubes in wooden blocks, having once started out with beer bottles and tiny little bottles and Coke bottles and whatever we could obtain. We find test tubes much more uniform and attractive. Also we like the dark-colored bases rather than white plastic, which we once used.

It's well if the wedging material can be attractive. Certainly we think greens are better than some other things, either boxwood or yew or some other greenery that is available. We've come a long way since using cotton. One of the shows used sponges one year and that was very unsatisfactory. We had wooden wedges once, and they almost destroyed the stems before we could get them into the containers.

Also one should consider how the plants are labeled and I do think that names on the little cards using card pins are much more attractive than tags dangling from a string that nobody can read anyhow. And we prefer to hang the exhibition cards on with drapery hooks. It seems to be easier to mark them and they're all uniform and stand straight up and down. So much for the staging of a show.

As far as the individual staging of exhibits is concerned, certainly the larger part of winning an award is determined by the skill of the grower, as well as the season and other things beyond one's control. But surely a lot is determined by the staging of the exhibits. And of course everything is lost unless the blooms one brings to the show are either fresh or well-preserved by refrigeration and unless they are properly transported.

I think of staging as the art of making a bloom or group of blooms live up to or even exceed its potential on the show table. And in determining which of your blooms to bring to the show, I think you must assess their potential in the yard.

There are certain requirements which I have for blooms which I think have high potential on the show table. These are things which the blooms inherently have and you the exhibitor can do nothing to improve. For instance, heavy substance. If a bloom does not have substance when it is cut, it will certainly never have substance. Size is something else that one cannot do anything with. If it is not as large as it should be, you can't do anything about it. For a variety that comes with many blooms on the stem, if yours doesn't grow with many blooms on the stem there is nothing you can do about that. A certain amount of improvement in texture can be made by brushing the bloom with a brush or a piece of cotton or a finger. But if the texture is really crepy in the garden, it's going to be crepy on the show table.

Also, all parts of the bloom have to be present and not in excess. A bloom with five petals — forget it! Or with seven — there's no way to cut one off and make it look all right. Under these requirements one might also consider acceptable coloring. If the season is poor and your doubles come out with green on the back, you simply cannot show them in that season. And they must have reasonable form.

Now these are the flowers you should pick for the show. If you don't have enough of these, or perhaps want a backup, you may take some with intermediate potential. Maybe they're a little older and the substance has left somewhat, or they're a little smaller than you'd like to have. Perhaps there are fewer blooms per stem in varieties that come with multiple bloom. Possibly the color is not typical; it could be a reverse bicolor that is a little green, or it's a pink that comes out a little bit yellow. You can only hope that time will improve these.

And then there are the blooms that are absolutely unacceptable and there's no sense in picking them, no matter how great you think the variety is or how good they looked last week. Those are the things that have begun to turn transparent or perhaps an old trumpet that's just a little brown at the tips.

Perhaps they're grossly undersized.

I surely would never show anything with only one bloom to the stem if it usually came with more than one bloom on the stem. If the catalog says that they come with one or two blooms to the stem, then perhaps you can show it with one bloom on the stem if you need it, but it would be better to have two on the stem. If the texture is very crepy, don't cut it, and as I said, if there are extra petals or missing ones, you don't want that.

I certainly wouldn't pick for the show something that had atypical coloring due to the season, for example, a Daviot that came out with a yellow cup instead of an orange one. Or this year I could have put in a magnificent collection of whites. They were really pristine and gorgeous. But they all should have been pink. The substance was there, the form was there, but they had to stay in the garden because the typical coloring was not present. And as I mentioned before, green on the back of doubles certainly is not acceptable. Or this year, many of our reds simply stayed dark yellow or orange and they were not worthy of going to the show table because they were not typical.

Now you have picked all your blooms. Probably this has been going on for a week or two before the show and you have crammed them into every bit of refrigerator space available. The time comes that you have to look over all of them and decide what you're going to take to the show. And I think that in order to do this, you have to look at each and every bloom and assess it on how it looks at that time. Usually a third will go out and are thrown away, so the rest are not so crowded in the refrigerator.

At this point I examine every bloom and straighten it up and brush it out and clean it. I use mulch, too, but mine isn't as good as Marie's and the flowers do get dirty. The sheath stain will show on the back of the petal and of course you'll have to clean it off. I usually lick it off and it comes off quite well. My husband raises bees and we frequently have brown waxy deposits on the flowers. This also comes off with the tongue but it tastes terrible, quite bitter.

At this time you would discard any blooms that had little holes in them, and sometimes they seem to have holes when they come out of the refrigerator that weren't there before. Anything with a split cup would certainly go out. There will be certain things that just won't come clean. The children spilled maple syrup on some of mine and that doesn't do well after it sits there for a week. It seems to stick the petals together and eats right through. So those are also thrown out.

Then you really groom your flowers and look at each one and see how it would do on the show table. Straighten the faces so the axis is absolutely up and down, parallel to the stem and not tilted to one side.

Now make a primary selection. Probably earlier than this you have decided what classes you wish to enter in the show. As Louise said, see which ones you would perhaps have three of. At this point I divide those where I have three of a kind and put them in one place and those with only one or two of a kind in another. Look over the three-of-a-kind and see if they can be used as a group of three. They really must be reasonably matched as far as size is concerned. If they're all three of different sizes you don't want to enter them in a class for three.

Then a second round of decision-making! Considering the groups of three, in a National Show we have three classes: the Tuggle, where there is abso-

lutely no restriction, except that they must come from three different divisions; the Larry Mains, where they all must come from Division 3, and the Lawler, where they are all white and must come from three divisions. So if you are interested in entering all three, you would probably separate out all your whites in one group and your 3's in another group, and see if there was any possibility of having enough. If not, then you could perhaps just go for the Tuggle, where anything goes.

In looking over the group of blooms with less than three of a variety, be sure that you have at least five divisions, before considering a Quinn entry. Then as you pack, as Louise said, put all the things together that you think you would want to place in the same class. When you get to the show, there is no way that you can look over all your masses of flowers and organize them on the spot. At such a late time you would probably find that the very bloom you needed was still at home. Put your collections all together at home and look them over considering every bloom you might possibly want to use in the show.

You can decide exactly how to stage the individual collections when you get to the show. First, look over the area where you are to enter the collections and see how the staging committee of this particular show wants them staged. Is the Quinn to be staged in two long rows of 12, or four of six, or in some other fashion? Are there any blocks to raise the flowers? If not, do not cut any stems until the final decisions are made as to which blooms should be staged in back and which in front.

Before staging a collection, I like to separate my blooms into two groups — those with yellow perianths and those with white perianths. If possible, I try to alternate in all directions blooms from these two groups so as to produce a checkerboard effect. At an early show one may be overwhelmed with yellow perianths whereas the whites predominate at a late show. Do not sacrifice quality for fanatic adherence to the checkerboard. Red cups appeal to me and seem to add life to a collection. They are strong attention-getters and should be distributed throughout the collection to provide balance.

I try to show as much variety of color and form as possible, including some specimens with multiple blooms. (Make sure each of these blooms has six and only six petals. I have had the third bloom of a three-head specimen open up with only five petals just before the judges came.) I would not enter a species bloom and would be supercritical of a double before considering it. Doubles can be a bit green on the back and they have so many petals that flaws can be overlooked by the exhibitor (not the judges).

Blooms of similar size seem to produce a collection of better overall balance and harmony than a few very large or very small blooms thrown in for variety. A multiple headed specimen with the total inflorescence about the same size as the single blooms is to be preferred. Naturally blooms are not all exactly the same size. Differences seem to be minimized by placing the larger blooms at the top and smaller ones at the bottom or at the sides.

I think that a collection looks neat and well executed if the tops of the blooms in each row line up exactly and if the blooms also line up vertically. The checkerboard effect can then be enjoyed on the diagonal as well. Flowers should be placed so that they do not touch each other. There should be enough room to appreciate each bloom for its own sake.

That is about how I put a collection together. The groups of three are treated the same way. All of these manipulations take a lot of time. When-

ever a bloom is switched, the overall balance is different and another change may be required. It is necessary to step back and look frequently. If you want to see how the experts do it, I hope you have read Mr. John Lea's article in the March [1976] issue of the *Journal*, because he is a man who really knows staging.

NARCISSUS RESEARCH

The annual reports for 1974 and 1975 from Kirton Experimental Horticulture Station at Kirton, Boston, Lincolnshire, England dealt with two matters that may be of some interest to members of the American Daffodil Society. Both publications reported on the performance of "reclaimed" narcissus bulbs — reclaimed after having been forced under glass.

The three cultivars used in the study were Carlton, Fortune, and Golden Harvest. After the 12-14 cm. bulbs had been forced the boxes of bulbs were stacked outdoors. On June 1 and 2 the bulbs were given the hot water treatment and a week later were planted. After planting, the bulbs were given the same herbicide and cultural treatments as ordinary commercial stocks. The bulbs were lifted after two growing seasons.

For forcing tests 56 pounds of 12-14 cm. bulbs of the reclaimed lot were compared with 56 pounds of ordinary commercial bulbs, also grown in the field for 2 seasons. In the 56 pound lot of reclaimed bulbs there were approximately 10% more bulbs than in the ordinary field-grown bulbs. In other words the reclaimed bulbs were lighter than ordinary 12-14 cm. bulbs. Reclaimed bulbs averaged 1 flower per forced bulb while the ordinary commercial bulbs averaged 1.6 to 1.8 flowers per bulb.

These results suggest that the reclaimed bulbs would need at least one more year of growth before again being used for forcing.

A second field of research dealt with the all too common problem of basal rot and a treatment commonly used for its control. For many years formaldehyde at a strength of 0.2% has been used with the hot water treatment as a means of reducing the amount of rot that would otherwise follow such a treatment. Since it had been suggested that a higher formaldehyde concentration might give better protection treatments were tried using formaldehyde at concentrations of 1.0% and 2.0%. One set of treatments was given in mid-July and a second in mid-August.

Hot water treatment in mid-July gave better control of basal rot than treatment in the middle of August. Early treatment at the usual concentration (0.2%) of formaldehyde gave more than twice the yield of bulbs treated in mid August. Concentrations of 1.0% and 2.0% of formaldehyde in the hot water treatment did not improve the control of basal rot or increase the bulb yield when compared with the standard treatment (0.2%). At the same time it was found that increasing concentrations of formaldehyde in the hot water treatment caused loss of flowers with each increase, the loss being significantly greater in each case.

— WILLIS H. WHEELER

TIPS FOR POINT SCORING DAFFODILS

COLOR 15%

By HELEN K. LINK, *Brooklyn, Indiana*

There is little grooming the exhibitor can do to improve the color of a daffodil. Color is decided by the genes inherited from the parents. There are a number of factors which influence the value and chroma of color. These are weather conditions, soil nutrients, fertilizer, and insect or disease damage. Two of the worst offenders are hot sun and wind.

A good judge who grows a large number of daffodils usually has some idea what the color of a well grown cultivar should be. He or she has already learned to identify various cultivars by their pose, form, and color. In some areas where the daffodil season is less than ideal color may be weak, faded or muddy.

A good specimen will have clear, clean color, no streaking or muddiness. Sometimes streaking is due to disease. The judge should recognize this factor immediately. Diseased flowers should never be taken to the show. In warm, dry seasons, thrips may cause streaking on both flower and stem. The stem may be streaked with fine white dots and lines. In some cultivars streaking, especially green on the backs of perianth segments of yellow flowers, may be due to drastic temperature changes. The judge should always scrutinize the backs of all flowers. This procedure may be the deciding factor in placing an award. Green streaking is a fault and should be penalized. Some cultivars, such as Van Sion 4 YYYY, are rarely seen without green streaking.

A rule to follow when judging color is to ask yourself the question: is the color normal for the cultivar? If not, decide how near it approaches perfection and remove a suitable number of points using 15% as perfection. If the color is two-thirds as good as it should be, remove 5 points.

In recent years hybridizers have introduced cultivars which do not have clear, definite color. An example of such a flower is Amberjack 2a YYY, which opens a pale yellow and deepens at maturity to a bronzy amber tone. The question now arises as to whether the bronzy amber is muddy? How does it rate colorwise? When placed in a class with other 2a YYY such as Camelot, Scio, and Top Notch it definitely is out of place so far as clear, clean-cut color is concerned. Should it be penalized on color? Since the bronzy amber color is normal for the cultivar there need be no penalty. If the cultivar has not reached maturity and the bronzy amber is absent, then the specimen should be penalized on color as it is not at its prime. It is very important that the judge be familiar with cultivars which have odd colors. It seems logical that some color code other than Y or O should be assigned to cultivars such as Amberjack, Amberglow, and more to come in the future. Why should they be judged with those of strong hue and chroma when they are neither yellow nor orange? Is this being consistent?

Some cultivars have green at the base of the cup; this is not a fault. The green color adds to the beauty of the flower and produces a feeling of coolness. For instance the green at the base of the cup which occurs in Canisp 2c WWW enhances the flower and makes it outstanding and eye catching. All other things being equal it probably would rate higher than others of its class which do not have the green throat.

Strong sunshine often fades red cups. The judge should be aware of this

effect and can easily observe the fault by scrutinizing the edge of the cup. Sunburn will produce a brownish, papery rim on the edge of the cup which will need to be penalized according to severity. This fault may be penalized under condition or color as both are affected. The exhibitor should pick these specimens as soon as they are open or erect some kind of shade for protection.

When judging color there is overlapping of some qualities. Immaturity and development past prime condition also affect color. Immaturity is very important colorwise when related to bicolor blooms which open with a yellow cup but at maturity fade to near white. The same is true of some flowers classified as all white but which open with a yellow cup and are almost past their prime if and when the cup fades to white. Fading of the cup to white is very important when judging reverse bicolors. If they are not reversed on the show table they should be penalized. This is unfortunate as some cultivars classified as reverse bicolors do not reverse color until almost past their prime. The exhibitor who can get these blooms in front of the judges in that prime condition is likely to win an award. Some cultivars have the color of the cup radiating into perianth segments at their junction with the corona. This is not a fault when normal for the cultivar; an example is Effective 1b YYY.

In classes for all white flowers, usually those which are clean, clear white rate higher than those which are yellowish or greyish. Often there is a variation in degree of whiteness between cup and perianth segments. A cultivar which opens with a soft yellow cup and is classified as all white rarely fades to a pure, clean white when at its prime. Neither does it fit into a class for bicolors because its eventual fading gives very little color contrast between cup and segments; an example is Content 1b YYY. This factor should be taken into consideration by the judge when scoring color. It may be the deciding factor when placing an award. The originator should take this matter into consideration when registering a cultivar.

When judging color the ideal bloom should be a value (high or low) of a clear, clean color (hue). Bicolors should have decisive contrast between perianth segments and cup, and all white flowers should be a pure white with no contrast between segments and corona. The judge should not have to hunt for the contrast between segments and cups when judging reverse bicolors.

HERE AND THERE

Most of the news since the last issue is from Down Under. The Australian Daffodil Society Newsletter for November reviews the "Down Under Daffodil Season Here, There, and Everywhere." The Tasmanian Daffodil Council Newsletter of September and later "Show Reports, 1976" announce and report on eight shows in Tasmania. The lists of winners indicate much activity in hybridizing, but little or no interest in types other than Div. 1-4. The Newsletter also contained an article on double daffodils, which we plan to reprint.

We were surprised to see an article about daffodils in the December issue of Vogue. The article, by W. B. Harris, was titled "Growing Gold" and presented a wide-ranging discussion of daffodils from nomenclature through catalogue descriptions.



THE CARNCAIRN CUP

At the April 23, 1976 meeting in Philadelphia, the board of directors voted to accept the generous offer of a cup by Mr. and Mrs. Robin Reade, proprietors of Carncairn Daffodils, Ltd., to be awarded annually for a collection of Irish-bred daffodils.

A committee consisting of Mrs. Lionel Richardson, Wm. O. Ticknor, Mrs. Louise Hardison, and Mrs. W. S. Simms has worked out, through correspondence with Mr. Reade, the following details under which this trophy will be awarded:

1. The Carncairn Cup, a perpetual award, will be offered annually at national shows only for a collection of five standard daffodils bred in Ireland.

2. Each specimen in the collection must: score 90; be exhibited in a separate container; be labeled correctly with the names of the cultivar and originator.

3. The schedule must state that this class is open only to members of the American Daffodil Society.

4. There are no restrictions as to the number of times an individual member of the society may win this award.

5. Engraving and transportation costs subsequent to the annual awarding of this cup will be borne by the society.

— MILDRED H. SIMMS, *Awards Committee Chairman*

TODAY'S POETS IN NEW ZEALAND

By MEG YERGER, *Princess Anne, Maryland*

To go halfway around the world to see New Zealand's poet daffodils may sound extravagant but at the very least it is a splendid peripheral pleasure to an unforgettable trip to that country.

The list of New Zealand hybridizers registering poet daffodils is not long. Among the number are found A. E. Lowe, W. Balch, A. G. Bull, A. H. Ahrens, J. S. Leitch, and W. E. Cotter.

Mr. David Bell of Christchurch registered Auden 9 WOOR and Rupert Brooke 9 WOOR for Mr. Cotter in 1975.

Auden has a very reflexed broad round perianth. The eye is a heavily pleated reflexed disc with a velvety olive-green center, then a narrow yellow band, a wide zone of orange and a fine red rim. The reflexing of perianth and disc makes it unique and distinctive.

The name of Masfield had originally been given to Mr. Cotter's poet Rupert Brooke but was not accepted by the RHS. committee as being too similar to the already registered John Masfield. Usually this Rupert Brooke has a uniformly regular perianth but the specimen in the 1976 Christchurch show had a reflexed almost informal perianth with wavy, slightly pointed petals. The flared disc of the corona has an olive-green center, a yellowish orange zone, and a red rim.

Mr. Cotter, called Ted by his friends, was able to be at the show himself in spite of his struggle against a serious disease. We learned that he has another poet to be registered as Cantata and that he raised a double poet he has named Judy Cotter for his daughter but it probably will not be registered. Too lengthy a conversation with him seemed unfair since he really was at the show to see the flowers, but he asked particularly that a warning be given to all users of garden chemicals. He urged that the utmost precaution be taken to protect lungs, skin, and stomach from any chemicals used whether or not a known hazard has been discovered. He attributes his illness to a long time handling of the group he refers to as "the aldrins" before it was known that they could be harmful.

Another poet enthusiast met at the 1976 Christchurch daffodil show was The Reverend E. B. Stevenson of Otaki, who reminisced about the poets he has grown. He supposes the poets he once grew are still in the ground at the place where he used to live. They included Matthew Arnold, Sarabande, and the Rupert Brooke by Engleheart. There is no similarity in appearance to Cotter's Rupert Brooke, so they should not be confused.

Another splendid daffodil is Dreamland 9 raised by Mr. J. S. Leitch of Masterton and registered in 1962. It is so beautiful and has such wonderful substance it could easily be a most favorite poet of all. Both petals and sepals are very well rounded and overlapping to make a flat background for a slightly flared saucer shaped, lightly fluted corona of olive green and yellow with a red edged rim.

Mr. Leitch had acquired the stock of Rondo 9 from Mr. Ron Hyde, who registered it for Alexander Henry Ahrens in 1958. He must have distributed it well for it was the poet cultivar most exhibited in both the North and South Island shows in 1976. It could be likened to the little girl with the curl in the middle of her forehead: "When good—very, very good but when bad, just

horrid". It can be gappy between the petals and quite floppy, but at its best it is a stylish looking, very round bloom that would just about cover a half dollar. Its snowy perianth is centered by a wide eye, olive-green in the center with a yellow fluted saucer shaped corona that has a narrow picot edged rim.

Mr. W. Balch was raising daffodils at about the same time and registered the poet Wordsworth in 1933. It is rather informal in form and has a medium-size perianth to set off a small yellow, flat corona with a green center and a picot edged red rim.

In 1927, when the RHS made a strong effort to list all known daffodils, a great many daffodils were registered from New Zealand. Quite likely the blooms had been in existence for many years previously. The poet Mrs. Weightman (Lowe) is a possible example of this. Mr. Arthur E. Lowe was hybridizer and gardener for the Hon. Sir R. Heaton Rhodes of Oamaru, which is between Dunedin and Christchurch. That area is beautiful to fly over today with each landowner seeming to have his own sulky track and fertile fields appearing to go right down to the waterline of the seacoast. Mr. Lowe went to work at the Rhodes gardens in 1895, taking with him his own superb collection of daffodils.

In 1899 Sir R. Heaton Rhodes added to the daffodils grown on his grounds by becoming a member of a syndicate that bought in the stocks of a number of the Rev. George Engleheart's seedlings, including the poet Dante (1896). Five or six cultivars seem to have been registered in 1914 and 1916 by Rhodes, but none appear with Lowe's name until 1927, which is probably two years after Lowe's death. It may be assumed that the best of his cultivars were selected and introduced for him then.

Mrs. Weightman is one of these. The corona has a green center, then a yellow zone and a red rim with a fine white line just inside the rim. It blooms rather late and has a scent that must be described as very sweet. It just possibly might be the very earliest New Zealand raised poet still in existence, although others were also registered in 1927, including Mr. A. G. Bull's Methven and Mrs. A. E. Lowe, probably named for Mr. Lowe's widow, and Lynnhurst Beauty raised by H. J. Poole, Esq., of Lower Hutt.

An unnamed poet exhibited by Mr. P. Phillips of Otorohanga won a Premier Award at one of the shows. It had a perianth of glistening white with delicately pointed petals. The flared disc of the corona was practically colorless, with a barely pink picot edge and a small green center almost completely hidden by the stamens. The potential implied by the existence of such a poet only hints of the poet pleasure possible on the next visit to New Zealand.

After 12 or so years of growing daffodils I have settled into a pattern. In January we enjoy those brave ones that pop up so early; in February I hybridize all I can; in March I save the best ones for shows; and in April I just enjoy them again, as the shows are gone here and the pollen I spread never survives May heat.

— LOYCE MCKENZIE

FLIGHT OF THE ROBINS

By DR. GLENN DOOLEY, *Bowling Green, Ky.*

It is a challenge to grow miniature daffodils. Two of my favorites are *N. cyclamineus* and *N. triandrus*. Yet, to my disgust, they are difficult. One fall I planted 10 tiny bulbs of *N. cyclamineus* out in the garden and by spring most of the bulbs had deteriorated and there were no blooms. But close to my house there is a space made up mostly of clay, which is shielded from sunshine and which is moist, and there I have a few *N. cyclamineus* growing with a reasonable degree of success. Some visitors to Grant Mitsch's planting have told me that *N. cyclamineus* grew wonderfully well there.

It is a pleasure to read the letter written by Nancy Wilson of Berkeley, California, about her successes in growing miniatures. Her soil is a heavy clay that is slightly acid. She does add humus, sand, and granite gravel. This clay soil is highly nutritious and bulbs grow well in it. She believes in lots of water during the growing season.

Across the continent in Virginia, some of the successful growers have also described their soils. Lucy Christian, Urbanna, is not far from Chesapeake Bay and has more or less a sandy loam. She feels that ample amounts of moisture and good drainage are a necessity. Sue Robinson, not far away, feels that she is quite successful with her miniature daffodils. She dug 19 different varieties with considerable increase. She naturalizes them under pine trees. Her soil is sandy and dries out rather easily. Celeste Cox in Falls Church reports that her soil is not very good. She works sand and humus into it as well as fertilizer. She also plans to work fine pine bark into her beds.

Over in the Virginia mountains Frances Armstrong reports that her soil is a very pale anemic clay which is slightly acid. She uses sand and peat moss to loosen it up and adds chicken grit. She plants where the soil is dry in summer.

From Dowingtown, Pennsylvania, there is a report from Jane Batchelor. Her soil has some sand, but there is a hardpan layer a few inches down. While the soil is somewhat acid it is possible to grow some clover in some areas. She mulches with sawdust and wood chips. Mary Lou Gripshover in Columbus, Ohio, has a heavy clay soil, adds sand and peat moss. Her soil is not very fertile. It is slightly alkaline to neutral.

My soil is a rather rich loam derived from decomposed limestone. It is slightly alkaline. Since the limestone rock is porous, good drainage prevails.

There you have it. It seems to me that we need a more careful study of the soils where miniature daffodils grow and bloom well. Mite and Tête-a-Tête grow exceptionally well for me. My best growth comes from a clay that was residue from a basement. Could it be that these clay soils have a trace element that is essential? Or could it be that a slightly acid soil is more suited for miniature daffodil growing?

Robins: what robins do we have? I direct one regional for the southeast, general robins covering the entire country, men's robins also covering the country, one robin for miniature daffodils, and one on hybridizing. Mrs. Merton Yerger directs two robins on poeticus daffodils. There have been requests to create new robins on tazettas, intermediate daffodils, and/or Divisions 5-8. Send your requests and a place will be assigned. Robin membership should grow!

BULLETIN BOARD

FROM THE EDITOR

From time to time I have used this space to invite contributions from members. I like to think that the invitations have been productive, and a note received at Christmas time from Dr. John Wister indicates that others appreciate the results. He writes, in part, "How do you get such wonderful material to edit?" May all our contributors consider themselves thanked, and may others be inspired, as we begin another year!

— ROBERTA C. WATROUS

CORRECTIONS

In my article on the New Zealand trip two errors in attribution were made and are herewith corrected: 3b YR Pakatoa was raised by Lewis and was registered by Phillips; 2b P Dear Me was raised by Tom Piper and is being registered by Phillips.

— MARIE BOZIEVICH

EXHIBITORS AND JUDGES PLEASE NOTE

Exhibitors and judges should be careful to see that flowers are exhibited in the proper classes. Show reports indicate that non-American bred flowers are, on occasion, being shown in exhibits winning the Red-White-Blue Ribbon. This class is strictly for American bred daffodils.

The Maroon Ribbon is offered for a collection of five reversed bicolors. Only those daffodils having yellow perianths and white or whitish trumpets or cups are eligible for entry in this collection. Some daffodils in subdivision 2d, such as Amberglow and Milestone, are not considered reversed bicolors. They are so classified because their color combinations do not fall into the a, b, or c subdivision.

No exhibit in miniature classes should ever be given an award until the judges have checked to see that each cultivar or species contained therein is named on the current ADS Approved List of Miniatures or, if a seedling, that it is identified by a number assigned by the originator.

— MILDRED H. SIMMS, *Awards Committee Chairman*

LIBRARY NOTE

Mrs. J. C. Lamb, of Lexington, Kentucky, who died on May 31, 1976, had been an interested, active, and valuable member of ADS. She made devoted friends in the Society in the course of her work. At the fall Board Meeting her friends suggested they make a gift in her memory.

With their gift one of the recent additions to the Library has been purchased. The book is "E. A. Bowles & His Garden at Myddleton House." The author of the book, Mea Allan, has used many illustrations, some in color, of him, his garden, and various flowers, including a daffodil he bred called H. C. Bowles for his father. It will be noted in the front of the book that it is a gift in memory of Mrs. Lamb.

We are looking for another suitable purchase to make with the remainder of the gift. I would welcome any modest suggestion. Please include with the name of the book the publisher, where it may be obtained, and the price.

— KATHERINE L. BLOOMER

ADS JUDGING SCHOOL

Course 2: Bloomfield, Conn. April 26. Chairman: Mrs. Charles H. Anthony, 27 Gale Road, Bloomfield, Conn. 06002

INTERMEDIATES?

My job as coordinator for discussion on Intermediates has proven to be surprising in more ways than one. I was not aware of the intensity of the feelings, both pro and con, on the issue of whether or not there should be an officially designated section for the Intermediate Daffodils in ADS-approved shows. Since it is my job to receive and tabulate opinions of the membership on this subject, I would appreciate getting many more opinions than I have received to date. If I am to make a comprehensive report at the meeting in March, I must have more opinions from more people. This must be more than just a flat approval or disapproval. Before we can have a vote, there must be discussion—then you will have an opportunity to cast your vote. When you send me your opinion, please justify it. With this information, I will be able to present valid reasons, both for and against the issue.

I realize a decision can be reached on this only after trial classes have been held in many shows. A workable definition of an Intermediate, as well as an open-ended list of possible candidates, must be determined; only after much deliberation and serious consideration, hopefully in a spirit of tolerance and, possibly, compromise, can this be done.

If and whenever this issue is resolved, I hope it will be an expression of the will of the membership. In the meantime, please send me a letter with your thoughts on the Intermediate problem.

— MRS. LEROY F. MEYER
7416 LIVINGSTON ROAD
OXON HILL, MD. 20021

"WHERE CAN I GET . . . ?"

Anyone who can spare a bulb of the following (or who knows where they may be purchased) please write directly to the person seeking it. Send requests for future listings to Mrs. Paul Gripshover, 2917 North Star Road, Columbus, Ohio 43221.

CULTIVAR

- 6a Golden Lacquer
- 5b Raindrop
- 8 Admiration
- Corona
- 1a Little Herald
- 2a Mustard Seed
- 3b Yellow Xit
- 5b Oconee
- Raindrop
- 6a Snipe
- 7b Pixie
- 10 Queen of Spain

DESIRED BY

- Mrs. Goethe Link
- Box 84, Brooklyn, Ind. 46111
- Wm. O. Ticknor, 2814 Greenway Blvd.,
- Falls Church, Va. 22042
- C. L. Andrews, River Terrace,
- Brightwater, Nelson, New Zealand

1977 DAFFODIL SHOW DATES

- February 26-27 — Santa Barbara, Calif. — by ADS members in the central coast area at the Santa Barbara Museum of National History; information: Jay Pengra, 954 St. Katherine Dr., Flintridge, Calif. 91103.
- March 12-14 — Dallas, Texas — State Show by the Texas Daffodil Society as part of the Dallas Flower and Garden Show at the State Fair Park; information: Mrs. J. R. Hensley, Sr., 4418 Goodfellow Dr., Dallas 75229.
- March 17-18 — San Francisco, Calif. — National Show by the Northern California Daffodil Society at Holiday Inn (Union Square-Convention Headquarters); information: Mrs. Mary Dunn, 4828 Jella Way, North Highlands, Calif. 95660.
- March 19-20 — Memphis, Tenn. — State Show by the Mid-South Daffodil Society at Goldsmith Civic Garden Center; information: Miss Leslie Anderson, Rte. 3, Byhalia Rd., Hernando, Miss. 38632.
- March 24 — Oxford, Miss. — by the Oxford Garden Club at the new Lafayette-Oxford Library, corner Jackson Ave., East and Bramlett Blvd.; information: Mrs. Robert L. Young, 108 Leighton Rd., Oxford 38655.
- March 26 — Conway, Ark. — State Show by the Arkansas Daffodil Society and the Conway Council of Garden Clubs at the New Conway High School, Highway 60 West; information: Mrs. Kenneth C. Ketcheside, 2025 Prince St., Conway 72032.
- March 26 (tentative) — Fayetteville, Ga. — by the Fayette Garden Club at the Fayetteville Masonic Hall; information: Mrs. Philip E. Campbell, Rte. 3, Fayetteville 30214.
- March 26-27 — Chapel Hill, N.C. — by the Garden Club Council of Chapel Hill-Carrboro in the Totten Building at the North Carolina Botanical Garden; information: Mrs. E. K. Wilson, 1413 Poinsett Dr., Chapel Hill 27514.
- March 26-27 — Fortuna, Calif. — by the Fortuna Garden Club at the Fortuna Morning Club House, 608 Main St.; information: Mrs. Betty B. Allison, Rte. 1, Box 612, Fortuna 95540.
- March 26-27 — Hernando, Miss. — State Show by the Garden Study Club at the De Soto County Youth Building; information: Miss Leslie Anderson, Rte. 3, 2302 Byhalia Rd., Hernando 38632.
- March 26-27 — La Cañada, Calif. — by the Southern California Daffodil Society at Descanso Gardens, 1419 Descanso Dr.; information: Dr. Harold Koopowitz, 17992 Norton St., Irvine, Calif. 92715.
- March 31-April 1 — Atlanta, Ga. — Southeast Regional Show by the Georgia Daffodil Society, the Atlanta Garden Center and affiliated clubs at Rich's plaza auditorium, 45 Broad St.; information: Mrs. Jeanne Lynch, P. O. Box 4539, Atlanta 30302.
- April 2 — Frankfort, Ky. — State Show by the Franklin County Council of Garden Clubs and the Kentucky Daffodil Society at the Franklin County High School Cafeteria, Georgetown Rd.; information: Mrs. Robert K. Cullen, Capital Heights 40601.
- April 2 — Princess Anne, Md. — by the Somerset Garden Club at the Peninsula Bank in Princess Anne; information: Mrs. A. Z. Schneider, 6 Old Augur Rd., Crisfield, Md. 21817.
- April 2-3 — Gloucester, Va. — by the Garden Club of Gloucester at the Gloucester Intermediate School gymnasium on Route 17, south of Glou-

- cester Courthouse; information: Mrs. George Delo, 1 Duval Ave., Gloucester 23061.
- April 2-3 — Nashville, Tenn. — Southern Regional by the Middle Tennessee Daffodil Society at Tennessee Botanical Gardens, Cheekwood; information: Mrs. Richard H. Frank, Jr., Hill Road, Brentwood, Tenn. 37027.
- April 9-10 — Hampton, Va. — Tidewater Virginia Daffodil Society Show at the Holiday Inn (Coliseum); information: Mrs. F. J. Klein, Sr., 18 Trincaid Rd., Hampton 23669.
- April 9-10 — Lynchburg, Va. — by the Progressive Garden Club at the Hunton Branch Y.M.C.A., 12th and Taylor Sts.; information: Mrs. A. D. Thornhill, 1401 Taylor St., Lynchburg 24504.
- April 13-14 — Roanoke, Va. — Garden Club of Virginia Show by the Mill Mountain Garden Club at the National Guard Armory; information: Mrs. E. Reed Carter, 2734 South Jefferson St., Roanoke, Va. 24014.
- April 14 — Chillicothe, Ohio — by the Adena Daffodil Society at the Veterans Administration Hospital Recreation Room, Building 212; information: Mrs. Betty Beery, Rte. 1, Frankfort, Ohio 45628.
- April 14 — Indianapolis, Ind. — Midwest Regional Show by the Indiana Daffodil Society at Holiday House, Holiday Park; information: Mrs. David Frey, Rte. 3, Smith Rd., Bloomington, Ind. 47401.
- April 15 — Wilmington, Del. — State Show by the Delaware Daffodil Society at St. Albans Episcopal Church, 913 Wilson Rd.; information: Mrs. W. R. Mackinney, 535 Woodhaven Rd., West Chester, Pa. 19380.
- April 16-17 — Dayton, Ohio — by the Southwest Ohio Daffodil Society (SWODS) at the Benjamin Wegerzyn Garden Center, 1301 E. Siebenthaler Ave.; information: Mrs. Fred Schuster, 4315 Strobridge Rd., Vandalia, Ohio 45377.
- April 16-17 — Washington, D.C. — by the Washington Daffodil Society at the National Arboretum, 24th and R Sts., N.E.; information: Mrs. Charles M. Cox, 6324 Columbia Pike, Falls Church, Va. 22041.
- April 19-20 — Chambersburg, Pa. — State Show by the Chambersburg Garden Club at the Recreation Center, South 3rd St.; information: Mrs. Saad Hasan, R. D. 3, Sheffield Dr., Chambersburg 17201.
- April 20 — Islip, N.Y. — Long Island Daffodil Show by the Southside Garden Club at St. Mark's Parish House; information: Mrs. Frederick L. Voss, 43 Church Ave., Islip 11751.
- April 20-21 — Baltimore, Md. — State Show by the Maryland Daffodil Society at Brown Memorial Church of Woodbrook, Charles St. and Woodbrook Lane (6200 block Charles St.); information: Mrs. J. Raymond Moore, Jr., 904 Applewood Lane, Baltimore 21212.
- April 21 — Princeton, N.J. — by the New Jersey Daffodil Society at the Unitarian Church, Route 206 and Cherry Hill Road; information: Mrs. Alan Garrick, 260 Prospect Ave., Princeton 08540.
- April 22-23 — Norristown, Pa. — Northeast Regional Show by the Philadelphia Area Daffodil Society (PADS) at Plymouth Meeting Mall Grand Court; information: Mrs. James J. Tracey, 103 Haws Ave., Norristown 19401.
- April 23 — Bel Air, Md. — by three Harford County Garden Clubs: Country, Evergreen and Harford County at the Bel Air Middle School, Moore's Mill Rd.; information: Mrs. Bowen P. Weisheit, 2636 Calvary Rd., Bel Air 21014.

- April 23-24 — Columbus, Ohio — by the Central Ohio Daffodil Society (CODS) at Upper Arlington Municipal Center, 3600 Tremont Rd.; information: Mrs. James Liggett, 4126 Winfield Rd., Columbus 43220.
- April 27 — Nantucket, Mass. — by the Nantucket Garden Club at the American Legion Hall; information: Mrs. Earle MacAusland, Box 298, Nantucket 02554.
- April 27-28 — Downingtown, Pa. — by the Garden Class of the Woman's Club of Downingtown at the Club House, 121 Manor Ave.; information: Mrs. Edward M. Baker, Jr., R. D. 1, Hadfield Rd., Downingtown 19335.
- April 28 — Greenwich, Conn. — State Show by the Greenwich Daffodil Society and local garden clubs at the Greenwich Boys Club, Horseneck Cave; information: Mrs. James W. Riley, Jr., 3 Jofran Lane, Greenwich 06830.
- April 30-May 1 — Cleveland, Ohio — by the Western Reserve Daffodil Society at the Greater Cleveland Garden Center; information: Wells Knierim, 31090 Providence Rd., Cleveland 44124.
- May 4-5 — Worcester, Mass. — New England Regional and Massachusetts State Show by the Worcester County Horticultural Society at Horticultural Hall, 30 Elm St.; information: Mrs. Edmund O. Pichler, 30 Otsego Rd., Worcester 01609.

— MILDRED H. SIMMS, *Awards Committee Chairman*

CHRISTMAS DAFFODILS

By WILLIAM O. TICKNOR, *Falls Church, Virginia*

Along a ditchbank in my sister's yard in Aurora, North Carolina, there is a 20-foot row of clumps of *N. tazetta papyraceus*, better known as Paper Whites. About 30 years ago someone, and I may have been the one, stuck a couple of dozen bulbs, each planted separately, in the soft black sandy soil. Each bulb has long since become a sizable colony and they don't seem to mind crowding. My sister told me that when her church needed flowers in December of 1975 she cut something like 20 dozen stems from the row.

In earliest December of 1976 I paid a quick visit to my sister. Like all of the eastern United States normally balmy tidewater North Carolina was gripped in continuing cold. Many of the Paper Whites should have been in bloom but with the cold only 4-inch tall buds were showing. I dug up a clump: foliage, bulbs, roots, sandy soil and all, and potted them in a bucket whose bottom had been perforated through time.

I brought the bucket back to Falls Church and stood it just inside the basement door where it would be cold and get as much light as I could manage. I watered it every day and I misted the buds once or twice every day. On December 24 I brought the bucket up near the Christmas tree. The 2-foot foliage was well staked and the clump sported 12 tall flowering stems with from eight to 12 powerfully scented florets in full bloom. It was an appropriate Christmas decoration for a daffodil loving family.

Early in January we took my sister and the Paper Whites home. I put the clump right back in its hole where it dwarfed all its neighbors. Only one bloom stalk, the thirteenth, did not open its dried up sheath. I credit my luck in good part to the misting.

BOARD OF DIRECTORS MEETING, OCTOBER 23, 1976

(Abridged from Report of Secretary pro tem)

A regular fall meeting was held at the Arlington Hotel, Hot Springs, Arkansas, with 28 officers and directors present. Mr. William O. Ticknor, president, presided. Mrs. Merton S. Yerger acted as secretary.

In the absence of the treasurer the secretary read his report. Total cash and savings is \$19,184.22 and liability for life memberships and dues paid in advance is \$14,575.74.

Regional reports were received as follows: New England, Northeast, Southeast, Central, Midwest, Southwest, Pacific.

COMMITTEE REPORTS

AWARDS: Mrs. Simms stated that an award to be known as the Carncairn Cup, a handsome antique engraved silver cup, has been presented to ADS to award as a perpetual award for five Irish-bred daffodils, one stem of each.

CLASSIFICATION: Mrs. Gripshover sent her report with the comment that whatever action is taken in regard to changing the classification system should have careful thought.

DATA BANK: Dr. Throckmorton reports 9867 cultivars in the data bank, which has had a complete going-over with the help of Mrs. Gripshover and Mrs. Throckmorton for assistance in making corrections and changes. The data bank has provided small printouts for Divisions 4-12 inclusive, which are available from the office of the executive director at a reasonable price.

EDITOR OF JOURNAL: Mrs. Watrous reported that the past four issues of the Journal have totaled 202 pages. Copies of the latest issues were distributed to interested persons at the World Daffodil Convention in New Zealand. Mrs. Watrous announced that she will retire as Editor of the Journal in 1978 after having served for 10 years.

HEALTH AND CULTURE: Mr. Wheeler reported the request for a color photograph of a daffodil bulb infected with bulb-and-stem nematode to be used in a film strip series prepared for the Encyclopedia Britannica. Requests for information on hot water treatment for narcissus bulbs, formalin as a soil sterilant, and alcohol as a treatment for mealybugs on stored bulbs were answered.

JUDGES: Mrs. Cox reported 243 accredited judges of whom 12 are new, 10 special judges, 97 student judges of whom 11 are new, 13 judges dropped for nonpayment of dues, 1 judge deceased, 12 retired judges. There was discussion about including judges from foreign countries on ADS judging panels and no conclusion was reached.

LIBRARY: Mrs. Bloomer announced the gift of money for a book for the ADS library by Mrs. John Veach in memory of a friend. She suggested that others consider giving the ADS library books as memorials. The Board decided to give, by individual contributions from Board members, a book in memory of Mrs. J. C. Lamb of Kentucky. Contributions may be sent direct to Mrs. Bloomer.

MEMBERSHIP: Mrs. Thompson reported 1433 members representing 45 states, District of Columbia, Canada, and overseas. She hopes that each Board member will get a new member this year.

MINIATURES: Mr. Larus has resigned and a new appointment will be made by the president.

PUBLICATIONS: Mrs. Ticknor reported growing interest in our publication from overseas and a request from the Northern Ireland Daffodil Group to republish some of our material in their Newsletter. She reported that the Executive Director says the best selling item in the books and booklets he has available is sets of back issues of *The Daffodil Journal*.

PUBLIC RELATIONS: Mrs. Yerger complimented her committee for the imaginative and successful work they are doing in their regions. A copy of *The National Gardener*, publication of the National Council of Garden Clubs, devoting 2½ pages to daffodils was shown as an example of the results of concerted committee work. Mrs. Yerger suggested making an ADS membership pin available to members as a means of advertising our society.

REGISTRATION: The report received from Mrs. Anderson indicated that nine breeders had submitted 70 new daffodils for registration from all classifications 1-11 except 10. These have all been accepted by the RHS.

ROUND ROBINS: Dr. Dooley reported requests for various new round robin letter series but with no offers for leadership.

SCHOOLS: Mrs. Link sent a report that five schools were held in 1976, with 78 students taking the courses and 23 failures in one or more subjects.

SYMPOSIUM: In devising a scheme for new symposium reporting, Mrs. Moore plans to send a questionnaire and ballot to all accredited judges and invites others who grow a great many daffodils to volunteer to serve. She suggested a vote of gratitude to Mrs. Capen for her last list of garden daffodils, which probably cannot be improved on.

TEST GARDENS: Mr. Thompson recommended that the time has come to step up the status of daffodil test gardens from that of pilot projects to a permanent scientific project and a horticulturally sound project at the Minnesota Arboretum. A motion to make such an offer to the Minnesota Arboretum was carried.

EXECUTIVE DIRECTOR: Mr. Lee's report was read by Mrs. Yerger. It suggested changes in the society's bylaws, discussed as new business.

OLD BUSINESS: There was discussion about the time of publication of "Daffodils to Show and Grow" as a usable substitute for a sequel to the 1969 RHS Classification list.

NEW BUSINESS: Proposed revisions of bylaws were approved. (Text published elsewhere in this Journal.)

There was discussion about the proposal to reclassify daffodils as described by Dr. Throckmorton in the September Journal, except to include substitution of Arabic for Roman numerals, and eliminating excess wordage in various divisions, and the word "clearly" before "predominant" in Divisions 5, 6, 7, and 9. A motion to indicate to the RHS our approval of the classification as printed in our September Journal, with the above mentioned changes, was carried.

Mr. George S. Lee, Jr. was reappointed Executive Director.

Mrs. W. D. Owen was appointed to fill the unexpired term of Mrs. Barnes as Southwest Regional Vice President.

A motion to offer a Rose Ribbon for the best seedling, both standard and miniature, in a show, entered by the originator, was discussed and tabled for further consideration later.

The invitation of Mrs. Conrad to hold the 1977 fall board meeting in New England was accepted.

CHANGES IN THE BY-LAWS OF THE AMERICAN DAFFODIL SOCIETY

At the October 23, 1976, meeting in Hot Springs, Arkansas, the Board of Directors voted to change the by-laws of the Society in certain respects. The changes are designed to bring the by-laws in line with actual practice or to simplify the election of certain officers. According to our constitution proposed changes in the by-laws must be published in the Journal and voted upon at an annual or special meeting of the members.

Proposed changes are set out below. Material to be deleted is enclosed in square brackets; new material is printed in italics.

Article I. Membership. [Sec. 5. Increase of dues for annual members. If an operating deficit is incurred during any calendar year, the Board of Directors may by resolution, without amendment of these by-laws, raise the dues of annual members for the following calendar year only, in an amount sufficient, in the Board's judgment, to overcome such deficit.]

Former Sec. 6 will be renumbered 5.

Article III. Directors. [h. The Executive Director, by virtue of office.]

Article IV. Officers, Sec. 1. Election. (Changes concerning regional vice-presidents.) The president, first vice-president, [and] second vice-president, *and regional vice-president for each region* shall be elected by the members at the annual meeting of the members. The secretary *and* treasurer [and regional vice-president for each region] shall be appointed by the Board of Directors.

Article V. Nominating Committee. Sec. 2. Duties. The committee shall present at the annual meeting of members a slate of at least one nominee and not more than three nominees for each officer, *regional vice-president, regional director, and director at large*, to be elected by the members at such meeting. *The committee may also recommend to the board at its meeting immediately following the annual meeting of the members a slate of at least one nominee and not more than three nominees for secretary and treasurer.*

Article VI. Audit and Budget Committee. Sec. 1. The Audit and Budget Committee shall be composed of the president, the first vice-president, [and] the second vice-president, *and the executive director*. The first vice-president shall serve as chairman.

Sec. 2. Duties. The committee shall see to it that the financial records of the Society are audited once each year by an independent certified public accountant or other individual qualified in the opinion of the committee to make an audit, [shall engage professional assistance as may be necessary to maintain proper receiving and disbursing records and to handle the general ledger work and preparation of financial statements,] and shall recommend to the Executive Committee adoption of such financial practices as are deemed necessary to protect and properly account for the Society's funds.

Sec. 3. Budget. The budget of the Society shall be fixed at 95% of the total gross income for the preceding calendar year. The amount by which total expenditures exceed the amount available for expenditure in any year shall be deducted from the amount available for expenditures in the following year. The amount by which total expenditures fall short of the amount available for expenditure in any year shall be added to the budget for the following year. The executive director shall report annually by March 1 to the members of the committee the amount available for expenditure in that year.

Article VII. Standing and Special Committees. Sec. 2. Special Committees. There shall be such special committees as the Board of Directors may by resolution provide. [The Board of Directors may by resolution provide for a national advisory council.]

Article VIII. Regions. Add *Alaska* to states in Pacific Region.

HYBRIDIZERS' FORUM

Miniature Daffodils (Reprinted from Australian Daffodil Society Newsletter)

In May 1972 we had a large pot of white hoop petticoats in flower — *bulbocodium* Nylon — a hybrid of *N. bulbocodium romieuxii* and *N. bulbocodium monophyllum*, or is it *N. bulbocodium romieuxii* and *N. bulbocodium foliosus* — never could find out.

These lovely white Nylon flowers inspired me to play "Mothers and Fathers," so I took my trusty fine camel hair brush and self-pollinated the lot. Result — many seed pods containing very small seeds which I germinated in a seed bed in 1973. The seedlings literally came up like hairs on a dog's back — little green hairs in hundreds. But alas! I was left with only about 20 seedlings when an overzealous husband sprayed for weeds early in the next year. But this year, June 1976, I was the proud parent of my very first miniature seedling flower, a fine tall white hoop-petticoat daffodil, not unlike Nylon but perhaps with a tinge of green in the bud and taller and stronger in the stem. It really was worth all the trouble after all! By the way, I now plant my Nylon seeds in a pot.

— ETHEL BREEN

From the Hybridizing Robin

I had a fair crop of seed from my crosses, a total of 1134 seeds. But I notice that I tried 24 crosses and got seed from only 14. Ten of these involved miniatures. Others were Precedent × Carita and the reverse, Ambergate × Jezebel, and Ardour × Falstaff. Someone once wrote that this last gave fine red cups. This is the last year that I will plant the Carita-Precedent crosses as I will have enough of these pink-producing seedlings. [The crosses with miniatures involved various combinations of small trumpets Little Beauty, Small Talk, Topolino, Bagatelle, Little Gem, species *N. asturiensis*, *N. triandrus*, *N. cyclamineus*, cyclamineus hybrids Ibis and Jet Fire, and tazetta Soleil d'Or.]

— GEORGE E. MORRILL

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PRIZE WINNERS — 1976

By MARY LOU GRIPSHOVER, *Columbus, Ohio*

At the fall Board meeting in 1975, during a discussion of the ADS Symposium, it occurred to me that it would be interesting to compare a list of prize-winning daffodils with those voted to a place in the symposium listing. I wondered whether there would be great similarity in the two lists. So this year all show chairmen were asked to submit a list of flowers winning awards in all scheduled classes. Most show chairmen graciously sent the lists, and many thanks are due them, for without their lists the following report would not be possible.

Points were assigned on the basis of four points for a blue ribbon; red, three; yellow, two; and honorable mention, one. A two-point bonus was given the flowers winning ADS Gold, White, Miniature Gold, Miniature White, Junior Award, and Purple Ribbons, as these are usually selected from a group of blue-ribbon winning blooms.

Classes follow the Central Ohio Daffodil Society's show schedule. Perhaps surprisingly, there is not as much variation as I expected, and the variation is mainly in rank. Remember, there was no requirement to have grown a flower for three years as in the symposium, and good or poor growth habits are not reflected. Novelties appear more quickly as prize winners than they would on a symposium listing.

So without further comment, here are the 1976 prize winners. We invite your comparison with the Symposium for 1976 published in the June 1976 Journal.

1a Deep yellow or gold trumpets

1. Arctic Gold	84	9. Ulster Prince	14
2. Kingscourt	42	10. Olympic Gold	13
3. Golden Rapture	38	11. Cophetua	12
4. Irish Luck	32	12. Unsurpassable	12
5. Slieveboy	24	13. Aurum	11
6. David Bell	21	Banbridge	11
Viking	21	Late Sun	11
8. Carrickbeg	18	16. Bayard	10
		Fine Gold	10

As in the symposium, Arctic Gold is the runaway favorite. Also showing up as winners are Guy Wilson's Irish Luck, 1a David Bell from New Zealand, and Kate Reade's Cophetua.

1a Pale yellow trumpets

1. Moonrise	19	3. Moonmist	9
2. Moonshot	17	4. Hunter's Moon	8

Moonrise, registered in 1947 by its raiser, G. Lubbe & Son of Holland, heads this class. I do not find it listed in current catalogs, so if you want this one you'll probably have to ask someone to share it with you.

1b White perianth, yellow trumpet

1. Downpatrick	68	6. Ivy League	30
2. Prologue	57	7. Trousseau	28
3. Descanso	40	8. Preamble	24
Peace Pipe	40	9. Effective	13
5. Ballygarvey	38	Newcastle	13

Mrs. Capen's comment, "Precisely sculptured Downpatrick wins the blue (if not Best in Show) over and over . . ." was certainly true. For me, it has not been a good grower, so perhaps that is why it is rated so much lower than Prologue in the Symposium. Murray Evans' Peace Pipe (1969) and Ivy League (1972) have joined his Descanso in the winners' circle.

1b White perianth, pink trumpet

1. Rima	41	3. At Dawning	13
2. Patricia Reynolds	38	4. Karanja	11

Grant Mitsch's At Dawning, introduced in 1975, promises competition for the leaders when it is more widely grown.

1c White perianth, white trumpet

1. Rashee	92	8. Glenshesk	21
2. Empress of Ireland	70	9. Fairy Dream	20
3. Vigil	63	10. Queenscourt	18
4. Cantatrice	56	Ulster Queen	18
5. Panache	53	12. Beersheba	17
6. Mt. Hood	36	13. Broughshane	14
7. Celilo	32	14. White Tartar	13

In this class, the first four have just flipped their positions. However, Panache is a serious contender, and the two Irish queens, Queenscourt and Ulster Queen, promise to challenge as they become more widely grown.

1d Any color combination not falling into a, b, or c

1. Honeybird	93	Rich Reward	29
2. Lunar Sea	42	5. Chiloquin	28
3. Dawnlight	29	6. Spellbinder	11

This class is almost entirely from Oregon. However, Mrs. Reade's Gin & Lime promises to keep the Irish represented, as it scored nine points this year.

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2a Yellow perianth, yellow cup

1. Ormeau	88	7. Top Notch	21
2. Golden Aura	39	Monument	21
3. Butterscotch	37	9. Amberjack	20
4. Galway	29	10. Euphony	17
5. Camelot	24	Scio	17
6. St. Keverne	22	12. Lemnos	10

Mr. Dunlop's Ormeau is the runaway victor here, and has the added bonus of being a good grower as well. Mrs. Richardson's Golden Aura, second here, is not even mentioned in the symposium.

2a Colored perianth, cup predominantly orange and/or red

1. Vulcan	61	9. Shining Light	19
2. Ceylon	49	Carbineer	19
3. Falstaff	46	11. Border Chief	18
4. Ambergate	43	Dunkeld	18
5. Bantam	33	13. Heathfire	17
6. Revelry	32	14. Loch Owskeich	15
7. Flaming Meteor	30	15. Court Martial	12
8. Loch Stac	21	16. Paricutin	11

The surprise in this group is little Bantam, proving that you don't have to be big to win. Fred Board's Shining Light made the list, as did John Lea's colorful Loch Stac and Loch Owskeich. Seven of the above are Richardson originations.

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2a Colored perianth, cup rimmed or banded orange and/or red

1. Hussar	7	3. Park Royal	6
Richhill	7		

2b White perianth, cup yellow or light colored

1. Festivity	182	6. Tudor Minstrel	35
2. Green Island	58	7. Wahkeena	31
3. Old Satin	42	8. Statue	17
4. My Love	41	9. April Charm	14
5. Chapeau	39	10. Profile	13

Festivity, with 182 points, was the "winningest" daffodil for 1976. Mitsch's April Charm is the newcomer to this group.

2b White perianth, cup predominantly orange and/or red

1. Kilworth	53	9. Arapaho	13
2. Arbar	48	10. Libya	11
3. Avenger	42	Alicante	11
Daviot	42	12. Norval	10
5. Rameses	41	Northern Light	10
6. Buncrana	25	Nantucket	10
7. Irish Charm	23	Stromboli	10
8. Hotspur	14		

It was surprising to find Kilworth the leader in this class, perhaps because it seldom achieves that kind of perfection in my garden. It's interesting to note that Kilworth and Arbar still rate ahead of their famous children.

2b White perianth, cup rimmed or banded orange and/or red

1. Showboat	15	4. Bobolink	8
2. Belisana	10	Criterion	8
2. Castle Coole	10		

2b White perianth, cup predominantly pink

1. Accent	113	11. Radiation	21
2. Precedent	63	12. Marcola	18
3. Passionale	51	Coral Light	18
4. Rose Royale	36	14. Tangent	16
5. Propriety	35	Tullycore	16
Saucy	35	16. Cordial	14
7. Salmon Trout	30	17. Arctic Char	13
8. Salome	26	18. Canby	10
9. Romance	24	Medalist	10
10. Leonaine	23		

The pinks as a group accounted for more prize-winning cultivars than any other. Seventy-eight different pinks collected ribbons at this year's shows. Newest are Evans' Saucy and Arctic Char (both 1974) and Kanouse's Coral Light (1974). Here Coral Light is an intensely deep-pink rimmed flower; the color does not spread throughout the cup.

2b White perianth, cup rimmed or banded pink

1. Rainbow	27	4. Coral Ribbon	11
2. Foxfire	19	Foray	11
3. Highland Wedding	12	Interim	11
		Mabel Taylor	11

The unpredictability of the coloring in the pinks makes use of the color code almost a must. Even though the flower may not have its characteristic coloring, it should be exhibited properly. I'm not sure Foxfire, as it grows here, could be called pink-rimmed, and in all the years I've grown Abalone, it has never had a pink rim, yet according to the color code, that is where they are to be exhibited.

2c White perianth, white cup

1. Easter Moon	68	13. Dew-pond	18
2. Stainless	48	Inverpolly	18
3. Ave	39	15. Misty Glen	17
4. Canisp	33	Fastidious	17
5. Broomhill	28	17. Snowdean	15
Snowshill	28	18. Olivet	13
Yosemite	28	Desdemona	13
8. Wedding Gift	26	Tornamona	13
9. Sleveen	24	21. Arctic Doric	10
10. Pristine	23	Early Mist	10
11. Knowhead	20	Homage	10
12. Woodvale	19		

I am a bit surprised to find Woodvale winning blues (the points came on 4 blues and a red). With such really white "whites" to offer competition, it seems to me that form is not enough.

2d Any color combination not falling into a, b, or c

1. Daydream	165	6. Limeade	20
2. Bethany	82	7. Pastorale	17
3. Rushlight	78	8. Plaza	12
4. Binkie	67	Suede	12
5. Amberglow	39	Siletz	12

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Worcestershire, England

3a Colored perianth, cup colored

1. Sunapee	63	7. Ardour	14
2. Irish Coffee	31	Chungking	14
Lemonade	31	Circlet	14
4. Dinkie	27	Montego	14
5. Perimeter	19	11. Doubtful	10
6. Beige Beauty	18		

Murray Evans' Sunapee jumped way out in front in this class. Of those that take on color, I find Irish Coffee most consistent.

3b White perianth, cup yellow or light colored

1. Eminent	61	6. Delightful	14
2. Aircastle	51	7. Silver Leopard	13
3. Silken Sails	45	8. Coolgreany	11
4. Carnmoon	18	9. Grace Note	10
5. Noweta	16	Gold Frills	10

Seven of the top 10 are from Grant Mitsch, with the Irish represented by Guy Wilson, Mrs. Richardson, and Mrs. Reade.

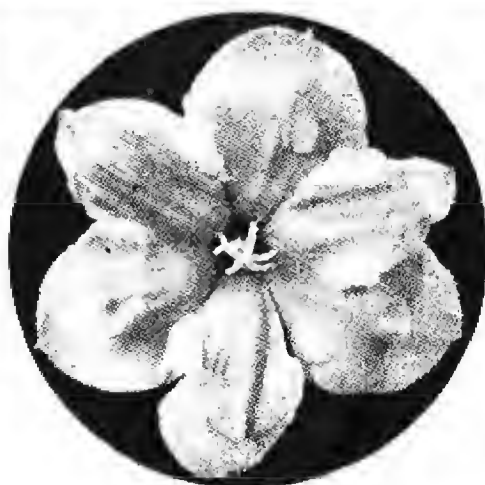
3b White perianth, cup predominantly orange, and/or red

1. Rockall	62	7. Masaka	16
2. Ariel	50	8. Snow Gem	14
3. Glenwherry	37	9. Enniskillen	13
4. Blarney	34	Palmyra	13
5. Matapan	30	11. Valhalla	12
6. Limerick	17		

No surprises here. When more widely grown, Woodland Star should offer competition. (9 points this year.)

3b White perianth, cup rimmed or banded orange and/or red

1. Corofin	37	7. Capisco	15
2. Coloratura	36	Amor	15
3. Bee Mabley	28	Kingfisher	15
4. Green Linnet	24	10. LaRiante	12
Merlin	24	11. Greenfinch	11
6. Bithynia	18	Redstart	11



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The surprise here is Bee Mabley, which scored all its points in the Huntington show. Bred by Mrs. C. E. Fitzwater, it received the Gold and White Ribbons, was included in the winning R-W-B Ribbon class, as well as two reds and three yellow ribbons.

3b White perianth, cup pink

1. Audubon	73	3. Caro Nome	31
2. Gossamer	36		

Mitsch all the way!

3c White perianth, white cup

1. Verona	72	7. Dream Castle	22
2. Chinese White	42	8. Frigid	21
3. Cool Crystal	38	9. Portrush	17
4. Dallas	32	Tranquil Morn	17
5. Angel	29	Crystal River	17
6. April Clouds	24	12. Green Quest	15

3d Any color combination not falling into a, b, or c

1. Moonfire	8	2. Raw Silk	4
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4 One bloom to a stem

1. White Lion	69	10. Coral Strand	16
2. Tahiti	47	Camellia	16
3. Acropolis	30	Gay Song	16
4. Gay Challenger	21	Windblown	16
Tonga	21	14. Mary Copeland	14
6. Candida	20	15. Golden Ducat	13
Extol	20	16. Double Event	12
Gay Time	20	Fiji	12
9. Daphne	19	18. Texas	11
		19. Irani	10

I must say that I was surprised to find White Lion in first place here with all the newer, well-formed Richardson doubles now available at more moderate prices. As an added bonus, the Richardson doubles are not nearly so prone to blasting as some of the other cultivars.

4 Two or more blooms to a stem

1. Cheerfulness	125	4. Erlicheer	62
2. White Marvel	86	5. Bridal Crown	55
3. Yellow Cheerfulness	74		

5a Long cups, white perianth

1. Tresamble	76	5. Shot Silk	16
2. Thalia	62	6. Horn of Plenty	14
3. Rippling Waters	52	Moonshine	14
4. Niveth	17	8. Silver Bells	12

5a Long cups, yellow perianth

1. Liberty Bells	68	3. Harmony Bells	27
2. Stoke	39	4. Kings Sutton	11

5b Short cups

1. Arish Mell	67	5. Chipper	19
2. Waxwing	41	Puppet	19
3. Dawn	39	7. Stint	18
4. Tuesday's Child	30	8. Sidhe	16

6a Long cups, white perianth

1. Jenny	85	4. Jack Snipe	20
2. Greenlet	23	5. White Caps	18
3. Dove Wings	22	6. Joybell	11

6a Long cups, yellow perianth

1. Charity May	94	5. Peeping Tom	17
2. Willet	48	6. Killdeer	16
3. Bushtit	43	7. Larkelly	14
4. Chicadee	43		

6b Short cups

1. Beryl	174	4. Clown	16
2. Roger	52	5. Andalusia	13
3. Foundling	33	6. Kitten	8

7a Long cups

1. Sweetness	112	6. Aurelia	14
2. Curlew	43	7. White Wedgwood	13
3. Pretty Miss	18	8. Alpine	11
4. Quail	17	Golden Sceptre	11
5. High Note	16	Penpol	11
		11. Shah	10

7b Short cups, yellow perianth, yellow cup

1. Oregon Gold	55	3. Circuit	16
2. Trevithian	28	4. Vireo	14
		5. Tittle-Tattle	11

George Morrill's Oregon Gold (1973) has rapidly jumped into first place, while his 7a Pretty Miss (1973) squeaked into third. This seems an appropriate place to thank Grant Mitsch for making good cultivars bred by amateurs available to all.

BALLYDORN BULB FARM

Sends congratulations for the most successful bicentennial ADS convention at Philadelphia together with best wishes for the forthcoming 1977 ADS convention.

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7b Short cups, yellow perianth, red or orange cup

1. Stratosphere	119	5. Bunting	23
2. Suzy	69	6. Kasota	19
3. Finch	33	7. Kinglet	10
4. Sweet Pepper	24		

7b Short cups, yellow perianth, white cup

1. Pipit	97	4. Oryx	44
2. Chat	63	5. Dickcissel	35
3. Verdin	52		

7b Short cups, white perianth, white or colored cup

1. Dainty Miss	82	6. Ocean Spray	17
2. Eland	71	7. Bell Song	14
3. Pueblo	40	8. Sugarbush	12
4. Chérie	19	9. Divertimento	11
5. Dove	18		

Divisions 5, 6, and 7 have certainly been enriched by our Oregon hybridizers: Mr. Mitsch, Mr. Fowlds, and Mr. Morrill.

8 White perianth

1. Silver Chimes	173	4. Laurens Koster	19
2. Geranium	135	5. Eary Splendor	17
3. Martha Washington	43	6. Orange Wonder	15
		7. Cragford	14

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8 Yellow perianth

1. Golden Dawn	97	4. Canarybird	17
2. Scarlet Gem	31	Highfield Beauty	17
3. Matador	28		

9 Poeticus

1. Actaea	143	6. Dulcimer	19
2. Quetzal	50	7. Red Rim	15
3. Cantabile	48	8. Perdita	14
4. Sea Green	29	9. Otterburn	12
5. Milan	24	10. Horace	12

The poeticus robins have sparked new interest in this division. Thirty-nine different poeticus cultivars won ribbons at shows this past spring.

10 Species, wild forms, wild hybrids

1. <i>N. poeticus recurvus</i>	27	4. <i>N. × biflorus</i>	15
2. Compressus	21	(<i>× medioluteus</i> in Class. List)	
3. <i>N. poeticus</i> Ornatus	16	5. <i>N. × intermedius</i>	10

11 Split Coronas

1. Baccarat	26	5. Canasta	13
2. Cassata	16	Parisienne	13
3. Phantom	15	7. Gold Collar	12
4. Square Dancer	14	8. Lemon Beauty	10

Pink and white Phantom from Grant Mitsch has made the winner's circle after only one year on the market. Forty cultivars won ribbons.

12 Miscellaneous

1. Donna Bella	2
----------------------	---

Miniatures

1a	1b	1c
1. Bagatelle	1. Rockery Beauty ..	1. W. P. Milner
2. Little Gem	2. Sprite	2. Rockery Gem
3. Small Talk		
2a	3b	3c
1. Marionette	1. Segovia	1. Xit
2. Mustard Seed	2. Paula Cottell	2. Picoblanco
3. Picarillo	3. Yellow Xit	
4. Rosaline Murphy		
4	5	6
1. <i>N. jonquilla</i>	1. Hawera	1. Tête-a-Tête
Flore Pleno	2. April Tears	2. Jumbie
2. Pencrebar	3. Frosty Morn	3. Mite
3. Eystettensis	4. Raindrop	4. Quince
4. Wren	5. Mary Plumstead	5. Snipe

7	8	10
1. Sundial 88	1. Minnow 61	1. <i>N. jonquilla</i> 91
2. Pixie's Sister 58	2. Pango 7	2. <i>N. rupicola</i> 72
3. Bebop 48	3. Angie 4	3. <i>N. bulbocodium</i> <i>conspicuus</i> 55
4. Bobbysoxer 43		4. <i>N. triandrus</i> <i>albus</i> 50
5. Clare 36		5. <i>N. scaberulus</i> .. 43
6. Demure 35		6. <i>N. bulbocodium</i> 42
Lintie 35		7. <i>N. juncifolius</i> .. 18
8. Baby Moon 26		8. <i>Canaliculatus</i> .. 17
Stafford 26		<i>N. bulbocodium</i> <i>obesus</i> 17
10. Rikki 24		10. <i>N. × macleayi</i> 15
11. Sun Disc 23		<i>N. × tenuior</i> .. 15
12. Flomay 21		11. <i>N. triandrus</i> <i>concolor</i> 12
Chit Chat 21		
14. Kidling 11		
15. Baby Star 10		

Two cultivars, Sprite 1b, and Chit Chat 7b, are included with the miniatures (although they are not on the miniature list) because they won ribbons in classes for miniatures. In fact Chit Chat was exhibited in both standard and miniature classes.

CULTIVAR COMMENTS

Camelot is the most floriferous and robust plant in my garden, with foliage that remains stiff and standing long after the foliage of other varieties that bloomed at the same time is dead and gone.

I have had Australian bred bulbs bloom in late February. Sonia Sloan is pink for me every year. This could be due to traces of iron in its soil from rusting stakes, as this variety needs iron to deepen the color. The iron ore soil of Georgia and Alabama gives gardeners in those states colors in day-lilies that I do not get when the same variety is planted in my garden, and the same thing may be true with daffodils.

— DOROTHY ALLEN

Some daffodils are majestic beauties, so beautiful that there is almost a desire to look for hidden faults. Some daffodils are simply a joy to behold. They satisfy. There is no need to look further. Such a flower is John Lea's 2a red cup Stourbridge. It is a big tall flower but not huge. It is smooth with good substance but it doesn't look stiff. Its perianth is a rich yellow but is without a glistening sheen. Stourbridge's wide large cup is a yellow at the base that intensifies to orange red at the rim. It might not be a match in the singles class for the brilliant glistening Falstaff or its own smaller parent Loch Stac — but it might and, like them, it is consistently good. It would be welcome in any collection. The neighbor, the milkman, and the most senior judge will all say the same when they see it, "Ah, what a lovely flower."

— WILLIAM O. TICKNOR

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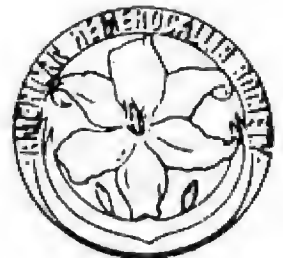


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Publications in the ADS library may be borrowed by members. Incomplete list will be found in Daffodil Journal for September, 1965, p. 21. Correspondence invited on items not listed.

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The Daffodil Handbook, 1966 Paper Cover	\$3.40 — Cloth \$ 4.90
Daffodils and Narcissi by M. J. Jefferson-Brown	10.00
E. A. Bowles & his Garden by Mea Allen	10.00
Print-out of Daffodil Data Bank	15.00
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Make checks payable to American Daffodil Society, Inc. Prices include postage. Correspondence is invited concerning out-of-print publications on daffodils. Copies of these are sometimes available or names will be placed on want list.

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Our 1977 catalog is to introduce a varied group of cultivars, among which are several that we think will take their place in augmenting variety into the genus. In addition to our own, some from Dr. Throckmorton are to be included along with another jonquil from George Morrill. Our daughter Elise has two or three, and Eileen has some on the way.

If your name is not on our mailing list, ask for a copy of our catalog.

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"Daffodil Haven"

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CANBY, OREGON 97013

Vol. 13, No. 4

June 1977

The

DAFFODIL JOURNAL



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JUNE 1977

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2814 Greenway Blvd., Falls Church, Va. 22042

CHARLES H. ANTHONY, *First Vice President*

27 Gale Road, Bloomfield, Conn. 06002

MRS. JOHN BOZIEVICH, *Second Vice President*

6810 Hillmead Road, Bethesda, Md. 20034

MRS. MARVIN V. ANDERSEN, *Secretary*

7 Perth Drive, Wilmington, Del. 19803

WELLS KNIERIM, *Treasurer*

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For recent changes in the Board of Directors see page 175. A complete roster will be published as a supplement to the September issue.

Executive Director — GEORGE S. LEE, Jr.

89 Chichester Road, New Canaan, Conn. 06840 (Tel. 203-966-1740)

All correspondence regarding memberships, change of address, receipt of publications, supplies, ADS records, and other business matters should be addressed to the Executive Director.

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MRS. WILLIAM O. TICKNOR
2814 Greenway Blvd.
Falls Church, Va. 22042
(Tel. 703-JE 4-0430)

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MRS. GEORGE D. WATROUS, JR.
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Articles and photographs (glossy finish) on daffodil culture and related subjects are invited from members of the Society. Manuscripts should be typewritten double-spaced, and all material should be addressed to the Editor.

DEADLINE FOR THE NEXT ISSUE IS JULY 15, 1977

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THE COVER DRAWING

is a black-and-white version of a water-color by Mrs. Thomas G. Brown of daffodils in the garden of her daughter, Mrs. Charles G. Rice, South Hamilton, Massachusetts.

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BEAUTIFUL SAN FRANCISCO

All praise to Jack Romine and his colleagues in hosting a marvelous Convention. Given that the city is fascinating, that the area has magnificent gardens, and that beautiful daffodils are grown in California, nevertheless a great deal of dedication, wise thinking, energy, and kindly consideration went into making the Convention a most pleasant one for all those attending. The show was interesting, the meetings accomplished a lot, and the gardens were beautiful to the point of being incredible. In the last garden one felt a need to kneel and offer thanks as though in a cathedral. Thanks, Jack, to you and all of your devoted co-workers. The Convention will long be remembered,

—WILLIAM O. TICKNOR

Several members have requested addresses of the gardens visited on tour. They are:

First day:

Mrs. Ruth Bancroft, P.O. Box 5126, Walnut Creek, Calif. 94597

Jack Romine, 2065 Walnut Blvd., Walnut Creek, Calif. 94596

Richard Holmes, 3841 Palo Alto Drive, Lafayette, Calif. 94549

Dr. Leo Brewer, 15 Vista Del Orinda Rd., Orinda, Calif. 94563

Mrs. Nancy R. Wilson, 571 Woodmont Ave., Berkeley, Calif. 94708

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Filoli, Canada Road, Woodside, Calif. 94062 (Attn. Mrs. Kay Reimer)
Mrs. Starr Bruce, 96 Crystal Springs Rd., Hillsborough, Calif. 94010

ADS HONOR MEDALS AND THE PETER BARR MEMORIAL CUP

At the ADS Convention in San Francisco, California, Vice President Charles H. Anthony awarded the Gold Medal of the American Daffodil Society to Mrs. J. Lionel Richardson for service to the daffodil. Vice President Anthony recounted her tireless and devoted activities directed at making the daffodil a more beautiful and vigorous flower and one appreciated in all parts of the world.

President William O. Ticknor awarded the Silver Medal of the American Daffodil Society to Dr. Tom Throckmorton for service to the Society. Dr. Throckmorton's help to the Society in many ways were recounted: his participation in panels and programs, the many articles he has written, the computer printouts of parentages and of color coding that he has provided to our members, and other constant and considerable advice and help.

Unbeknownst to anyone at the Convention, the Royal Horticultural Society had awarded their highest daffodil honor, the Peter Barr Memorial Cup to Dr. Tom Throckmorton for having done good work in connection with daffodils. Matthew Zandbergen made the presentation on behalf of the RHS and recounted the story of the classification of daffodils from Peter Barr himself through the decades to Dr. Throckmorton. The cup is in appreciation of the outstanding and entirely original work that Dr. Throckmorton has performed with the computer regarding parentages and color classification of daffodils. Dr. Throckmorton is the third American to receive this award. It had previously been made to Benjamin Y. Morrison and Grant Mitsch.

ZINFANDELS AND DAFFODILS

By TOM D. THROCKMORTON, M.D., *Des Moines, Iowa*

The annual Convention of the American Daffodil Society has just run its course in San Francisco. Our Northern California hosts and hostesses took advantage of almost every facility and possibility to make the occasion one from which the stuff of pleasant memories are made. The hostelry arrangements were pleasant; the weather magnificent; the flowers and gardens were all done up in Sunday-best; even the tour buses were comfortable and equipped with "facilities."

Gumps, I. Magnin's, and Abercrombie and Fitch were flourishing; the cable cars clanged; the shrimps, crabs, and abalones were available in quantity, and the restaurants were as I remembered them. Everything was perfect except for the Zinfandels—the Convention saw none of them, nor tasted of them.

The daffodil is not indigenous to California, although I am confident that some Dutch merchant-prince was hawking bulbs at the wharf when John Sutter arrived. Cabrillo, however, saw none of them on the first voyage of discovery up the coastal waters.

But ah! the Zinfandel! This is California's grape. No one knows its origin for certain, but it was not available when the early monks were making a bit of wine from the native Mission grapes—for the sanctuary, and against the evening's chill. Nonetheless, the dark purple-black Zinfandel grape is found only in California and is the source of America's only native wine of any real consequence.

Therefore, after the ADS Convention was over, the last farewells spoken, and the last exhibits taken down, I doffed my hat of the daffodil aficionado and put on my other hat, that of a member of the Iowa Wine Advisory Board. Iowa, being a forward-looking State, allows only the sale of wines which have been tasted and approved by an official board of wine tasters. This assures the buyer, knowledgeable or amateur or hesitant housewife, that the wines are all considered good value. Not necessarily the best, but the best for the money. This civic duty is my sole contribution to State government, save for certain taxes.

Therefore, now in the guise of a wine scout, I set out for Amador County with Jean as secretary and roommate. Amador County lies about 100 miles east of San Francisco in the foothills of the Sierra Mountains, just north of Calaveras County and Yosemite National Park. Amador County is the location of the world's finest Zinfandel vines, many of them thick as a man's thigh and growing on their own roots in the sparse soil for more than 100 years. And Amador County is also the heartland of the great Gold Rush. Herein lie Sutter's Creek, Fiddletown, Amador City, Jackson, Plymouth, Placerville, Volcano, and a host of other communities living sparsely on their past.

The Gold Fever is gone, and yet something more than left-overs from those colorful days simmers just beneath the surface: abandoned sluice boxes, old shafts, skeletal frames of mine heads, mounds of tailings, vacant-eyed crumbling mine offices that have a way of looking alive and new by moonlight. One has the feeling that a new gold strike could make it all happen again, almost overnight.

We put our elbows on the old bar top in the St. George Hotel in Volcano; we spent an evening in the lobby of the National Hotel, a house that has not always been a house. We spent the nights in brass beds with chamber pots beneath and surrounded by antiques; in the next room was the big safe that had once held \$23,000,000 in gold from the Keystone lode.

We found some good Zinfandel wines, and we found Daffodil Hill. I don't know why I have never heard of Daffodil Hill before. There it lies, plain as anything, 13 miles east of Sutter's Creek on Shake Ridge Road and 3 miles above Volcano on Ram's Horn Grade. Sounds fairly obvious, and yet we stumbled onto it. It was well marked right on the curve: McLaughlin's Daffodil Hill.

This 4-acre garden is planted helter-skelter with blooming almond trees, crocus, tulips, hyacinths, violets, lilacs, and daffodils. Yet, in this pioneer farm setting, the daffodil certainly holds the center of the stage.

It is said that the first daffodil planted there in the thin topsoil more than 100 years ago survived a wagon train trek to the Mother lode. Be this as it

may, the Hill was a regular stopping place for the teamsters from the Kennedy and Argonaut Mines, and for east-bound prospectors heading for the Comstock lode. In 1887 Arthur and Lizzie McLaughlin, coming from Ohio, acquired the site for a farm. The next generation of McLaughlins, Jessie and his wife, began the spare time planting of daffodils about the old homestead. Today, there are supposed to be more than 250 named varieties in the area. The planting has continued at a rate varying from 500 to 6,000 new bulbs each year. Now, at peak bloom, the Hill is carpeted with the blooms of more than 200,000 bulbs. Paths wander aimlessly through the area, bordered with daffodils or with drifts in the near distance. There are secluded spots for a picnic lunch, but no littering or alcoholic beverages are tolerated. (This made for a Zinfandel-less luncheon.) There is no admission fee; a gratuity may be left if desired.

The total setting is early ramshackle pioneer. The sun is warm and the shade cool at 3,000 feet. There are pine trees, broken-down wagons and a plethora of wagon wheels. Rusting mining equipment, farm implements, and tools at whose one-time usefulness I can only guess, make sunny thrones and shadowy nooks for chickens, peafowl, and lambs. There is a great old barn which is defended by a flock of pigeons. A few bearded oldtimers, near a horse trough, will spin tales or trade lies if you have time.

There is a wide, clean parking lot across the road—no parking fee! There are clean restrooms which work—and for free!

We arrived a bit early in the season and most of the blooms were old-time yellow trumpets; Mount Hood was in good evidence, and Jean espied a magnificent drift of old Sir Watkin. As Dr. John Wister has frequently said, with a sigh: "If only the Irish thoroughbred had Sir Watkin's stamina."

The ideal time to visit Daffodil Hill is the last of March and the first three weeks in April. We were a bit early, and the season was late. Nonetheless, Jean and I had a ball. It was like finding a charming uncut gem. We recommend it! Along a back road, leading to the Dew Drop Ranger Station, there is said to be a marvelous lane of blooming dogwoods. We'll have to come back for those. The area is full of history, antiques, scenery, good food—and you'll never find a better Zinfandel.

(The Editor is very pained to learn that Dr. Throckmorton did not recall the article (illustrated) on Daffodil Hill in the September 1974 issue of the Journal. We expect our readers to remember every word we publish.)

SAVE THE PIECES!

(From a letter to Bill Ticknor from Kate Reade, Carncairn Lodge)

I never told you, but your article on twin scaling [in the December 1973 *Journal*] has been of great benefit to us. If I have had any special bulbs which have got damaged or had a fly I have followed your instructions and have quite a lot of varieties still growing which I would otherwise have thrown out. You put everything so simply that even unscientific people could understand.

CLASSIC DAFFODILS

By CHARLES R. PHILLIPS, *Frederick, Maryland*

A classic, according to one Webster definition, is "a work of enduring excellence or its author." Why not classic daffodils? Long interested in old daffodil literature and history, I would like to propose certain daffodils as classics, as historic milestones worthy of membership in a Daffodil Hall of Fame if such were to exist.

To my mind a true classic, whether it be a piece of literature or in this case a daffodil, should not only have been readily accepted by its contemporary public, but that appreciation should continue as time goes on. The classic is not something first all the rage, then quickly forgotten. That is a fad. The classic endures.

With some trepidation, I submit my nominations below in chronological order.

1865. Emperor, Empress. The RHS Classified List gives William Backhouse as the breeder and the date as approximate, since they were introduced before the registration of daffodils was instituted. They most certainly were selected forms of the English native *Narcissus pseudo-narcissus*, either collected from the wild, or more likely raised from seeds and propagated vegetatively thereafter. They are still well known today as the Adam and Eve of modern daffodils. While not now generally offered, I feel sure that anyone wanting to, could obtain bulbs of each without any great difficulty.

1889. King Alfred. This is the time when deliberate hybridization began, particularly between *N. pseudo-narcissus* and *N. poeticus*, resulting in forms unlike anything seen in nature. The Barri and Leedsii sections were established from large numbers of seedlings from William Backhouse and Edward Leeds and introduced by Barr & Sons, as well as the Incomparabilis section. All were widely admired at the time, but no one variety particularly stood out from the crowd. Few can be found today still known by name. King Alfred is a different story. Not particularly a hybrid, probably having only *N. pseudo-narcissus* in its ancestry, it was a great jump beyond Emperor and the sensation of the RHS show when first exhibited. John Kendall, its breeder, however, died in 1890 before it flowered. It was granted an FCC the same year it was registered. Hundreds of yellow trumpets since then have been improvements and no longer does King Alfred collect blue ribbons on the show bench. Amazingly enough, however, its yearly sales today are in the millions, exceeding that of any other daffodil bulb. To the average person, King Alfred is probably the only daffodil variety known by name.

1916. Thalia. Registered by the old firm of van Waveren & Sons, this was somewhat of a sleeper. It won an Award for Merit, 1919, and a Forcing Award, 1921, in Haarlem but it was slow to be appreciated and has yet to receive an RHS award. It is widely sold today however, and about the only *N. triandrus* hybrid known to the general public.

1919. Actaea. Much attention was given by early breeders to better forms of the poet's narcissus, but Actaea, from the Dutch firm of G. Lubbe & Son, is the one I propose as still a classic today.

1923. Fortune, Cheerfulness, Mrs. R. O. Backhouse, February Gold, Beer-sheba. This year was obviously a bonanza one, particularly for the large number of active British breeders, now competing with the Dutch bulb growers.

Fortune, the first of a series of great 2a's, won a PC for its breeder, Walter T. Ware, the year registered, followed by an FCC the next year as a show flower and for cutting and garden decoration. This was followed by a series of awards in Haarlem as the Dutch recognized its great potential as a market bulb. Widely used in hybridizing, particularly by Brodie, its progeny are now largely forgotten, while Fortune is still worth a fortune for its growers.

Rev. Engleheart's Beersheba is certainly the classic among the white trumpets, holding its own still against the prolific output of Guy L. Wilson with a range of varieties extending through Cantatrice (1936) and Empress of Ireland (1952), to mention his two best known. Widely sold as a garden bulb, it can still collect its blue ribbons on the show bench.

Who can forget that very first pink daffodil, Mrs. R. O. Backhouse, named for its breeder? The Backhouse family was a prolific one over many generations. Her son gave us the first red trumpet daffodil, but the family is best remembered for her namesake. Pinks are probably leading the best of new introductions these days, and Mrs. R. O. Backhouse has long since stopped winning prizes on the show bench. However, it almost certainly outsells its rivals today, as amateurs continue to buy it as a garden flower.

February Gold (deGraff, 1923). This old *N. cyclamineus* hybrid is still going strong along with the later (1948) Peeping Tom. Only recently has there been a much renewed interest in these Division 6 hybrids.

Cheerfulness, a double sport of the much older Elvira (Division 8, 1904), quickly won an AM Haarlem in 1923, the year of its introduction by R. A. van der Schoot, followed by RHS awards, AM(e) 1926, AM(g) 1936, and FCC(g) 1939. Although listed in Division 4 because of its doubleness, it resembles more the old Poetaz hybrids from which it was derived, than the other double daffodils.

1925. Bodilly. Bred and registered by P. D. Williams, it long dominated the white and yellow large cups, winning FCC's both as a show and as a garden flower. Perhaps Richardson's Tudor Minstrel should be considered the classic in this field, but it came along in 1948, a generation later. John Evelyn was earlier (1920) and Porthilly, another P. D. Williams' introduction, came along two years later.

1927. Trevithian, Carlton. Two this year, both from P. D. Williams. Trevithian is still almost unbeaten among the tall jonquil hybrids, and Carlton still stands among the well known all yellows. He also registered Porthilly this same year.

1930. Rustom Pasha. Bred by Miss G. Evelyn and introduced by Richardson, it was the first of the orange-colored cup 2a's which did not quickly fade. This category is perhaps the most widely grown and admired today, but grandfather is not forgotten.

1938. Binkie, 2d, introduced by Wolfhagen, and its followers caused the RHS classification list to be revised to include the reverse bicolors in which the perianth was white, or quickly faded to white. First appearing among the large cups, then with the trumpets and small cups, the color reversal is now introduced into other divisions. This among other things led to the proposal by Dr. Throckmorton to add a color code to the RHS classification system. Binkie, a good grower, still holds its own today, being listed in the catalogues from specialists as well as those who sell by the dozen.

For each of the "classics" listed above a whole article as long as this one could be written. It would discuss the breeder, the various shows at which

it had been exhibited and won awards, and quotations from various writers praising or appraising it. Several years ago, I contemplated writing such a series, but the press of other work interefered. Worst of all, a change in residence resulted in my selling an almost complete collection of daffodil literature, including all early monographs on the genus and a complete collection of both the Royal Horticultural Society and the American Daffodil Society yearbooks. I bring this out not only to apologize for the somewhat skimpy discussion of the various nominations, but also as a legal defense against those writing to point out errors. Much of the above is derived from memory reinforced by the RHS Classified List for dates of registration and breeder. Those who might write to point out obvious omissions, please include supporting information. It could well be that we can persuade Roberta Watrous to print them in the Letters to the Editor section of The Daffodil Journal.

GROWING SHOW FLOWERS

By MARIE BOZIEVICH, *Bethesda, Maryland*

(As taped at the 1976 Convention by Mrs. Eugene B. Bruton and transcribed by Mrs. Herman L. McKenzie.)

I was happy when they asked me to speak about growing show daffodils because to me, growing them is the best part of all. I love the bulbs just as much as I do the flowers. I'd rather grow good bulbs than get a gold ribbon. And I love the foliage, too.

Everything about the daffodil brings me a great deal of happiness and when our other speaker talked about creativity, I felt that growing good daffodils was a very creative thing to do. And I love the happiness you get from that kind of creativity.

I do it all myself. I'm a very good digger. I don't believe in green thumbs. I think they're 90% a strong back and maybe 10% some intelligent investigation of what plants want. There aren't any miracles, or any magic secrets. If you think about how a plant grows and try to use the knowledge that you learn from your own mistakes, growing good daffodils is something you can all do very easily.

There's no use talking about the basic things about growing daffodils because I'm sure you all know. I'm going to talk in particular of how I grow show daffodils because I'm growing daffodils in a lot of different ways. In a woodland I have them naturalized; I have them in groups in the perennial border. But the show daffodils are grown in beds, and everything I do culturally is based on the fact that basal rot is my biggest problem. And that I try to prevent.

What I do, of course, is what works in Maryland, in our particular climate, in the soil that I work with. My ways might be quite contrary to what would be the best thing to do somewhere else. But some things are basic, and to prevent basal rot you have to have very good drainage. If you live where you have a hot summer, and a moist summer, like I do, if the bulbs are still in the ground you have to try to keep them cool in summer because the ground

is wet, and you don't want them to be both wet and hot.

Let's start with the planting of my show beds, which are in about half sun and half shade. One end of the bed is more shady than the other, so I plant the ones that are going to burn down at that end. Sometimes I plant something I like very much, like Falstaff, in a couple of different places, one down at the end where the ground stays frozen a little bit longer, so it will bloom later, and another in a more open place.

When the beds are dug, and I do it myself, I try to have all the goodies, particularly superphosphate, down pretty deep. The beds are dug maybe 18 inches deep, and superphosphate is put in at that time, down beneath the roots. I mix sand with my soil, which is red clay with very fine particles, and I need to be sure that I have very good drainage. Some other soil might not need that. Maybe you would need peat moss. But never put compost in the bed because you might encourage basal rot. And I don't want to put anything in that's in the process of rotting down around the roots. Now that may not be true at all, but I just use peat moss rather than compost because peat moss is more inert.

I try to move half of my daffodils every year, so that they're in a new place every two years and have kind of a new set of circumstances. When the soil is worked up in the summer, the diseases are more likely to get out in the fresh air, and I think everything is more healthy. I love to dig up those healthy bulbs, so I do everything I can to make them that way.

The beds are made ready in the summer. I get up about five in the morning to do that kind of work before it gets too hot. And by the end of summer, I'm ready to plant the bulbs about 6 inches deep. The ones that are out of the ground have been getting the hot water treatment the last couple of years, just the one-hour treatment; then they're dried.

I don't put much fertilizer in my beds. What I use is 5-10-5, plus an equal amount of muriate of potash. You can't just go out to the corner store and buy, say, 0-10-3, or something like that, because nobody has it for you. So it's not too hard to go ahead and formulate your own, starting with what we do have and adding to it, with the knowledge of a little simple arithmetic.

If it's dry weather, I always water as soon as the bulbs are planted. It takes me about two weeks to plant the number of bulbs I usually put back into those two beds. Each year some of them are discarded because each year I want to add new ones.

And when they're planted, I don't really forget about them; they aren't showing but I know their roots are growing. In the winter and also in the spring I know the shoots are coming before we see them; they're growing up until they're just under the surface of the ground. And I think a lot of people only think about their daffodils when they see them in actual growth. They don't think about working hard in the summer when you're making their good home, and that's the time it really counts.

I put potash on the ground in January. When you can do it on top of the snow, that's great; when the ground is frozen it's pretty open. It's porous at that time and you can put on your potash. I can't say how long it takes the potash to get down where the roots are, but I'm thinking about them using it that spring.

The bulbs that are not dug the previous year get a more complete fertilizer in the spring, 5-10-5 with an equal amount of potash. But that's not really scientific accuracy, nothing saying this ground needs that much potash or

that much superphosphate or anything. It's just sprinkled on lightly. I don't use a lot of fertilizer.

The thing that I think makes your show flowers big and gives them more substances and makes them live longer is water. I start watering, if I don't have rain, in spring, after the shoots come through the ground, when they start growing rapidly and need a lot of water. It's a lot of bother and trouble to get out there and soak those beds in March when nothing is really happening in the garden and people are taking those trips to Florida or something. But if it's dry weather, that's when the daffodils really need water, and I think that is what makes a show flower, rather than fertilizer.

I stop watering after they bloom because the ground is beginning to get warm and I don't want it to be too warm and wet going into the summer.

I start digging the bulbs as soon as some of the early ones start maturing their foliage. After many years experience, I find it's better to do digging on a cool breezy day, and even if the foliage isn't as well-matured as it could be, it's better to dig them than to wait until it's really mature and the ground has become much warmer and basal rot may have already set in a little.

Incidentally, I read an article from an English publication, a reprint of a speech, which said that basal rot is always present on healthy bulbs, that the organism was there on the bulb and on the roots, and the right conditions make the organism multiply. Just like they say we all have the germs for the common cold and all we have to do is get in too big a breeze or something and we're apt to catch it.

When I dig the bulbs I wash them immediately. I don't dig more in one day than I can wash and dip in one day. I wash all the soil off them, and then I put them into plastic net bags, the kind that potatoes come in. If I have something of only one or two bulbs, I have these little plastic mesh bags that you can buy by the hundreds. They're very cheap and I use those. The name tag goes right in the bag. It's a little plastic thing written in waterproof ink, and it stays with that bag of bulbs all through the dipping and storage and hot water treatment.

Once they're washed, as soon as the water drains off a bit, they're put immediately in the Benlate dip. At that time of year it's usually very warm and the dip is supposed to be at least 70° F. Sometimes I feel it with my hand. You know that little coffee heater, that maybe you take when you're traveling, and you stick it in a cup and it gets the water warm. Well, if that dip doesn't seem to be quite warm enough, I put that little heater in for a while and stir it around until it feels warm enough. There, again, I probably ought to stick in a thermometer if I'm really going to be scientific about it. I leave the bulbs in the dip while I'm digging up the next bunch, which may vary from an hour to three hours. I don't know that it's critical. They're taken out of the dip and dried as soon as possible.

I have a couple of dogwood trees. I prune them back and have lots of stumps sticking out about as high as I can reach and those bags get hung right there. If it's really muggy and sticky, I turn the electric fan on them for a little while. You get them dried as soon as you can.

The bulbs that are expensive get stored in the spare bedroom, which is air-conditioned through the summer; the ones that aren't expensive, and I can afford to lose some of, are just hung in the garage, where it gets pretty hot when we go on vacation. There's not really too much difference in the number of losses, but I can't take chances on some of them. I don't get too much

rot in storage from the ones hanging in the garage. But maybe it's because they're older varieties and not such *prima donnas*. I can't tell.

Now where are we? We're right back where we started. I'm out there with those beds that the daffodils came out of. And in the meantime, the other beds that weren't dug have been planted with either tomatoes or cucumbers or cantaloupes, or something that's going to make a very dense cover of leaves over the top of the soil, that's going to keep it cool. At the same time, those plants are going to use up any extra nitrogen or moisture that's in the soil. And they really grow very vigorously, and I can never eat all of the cucumbers and tomatoes. And you have a double benefit there.

I know some growers who live in a very hot climate did some experiments in planting bulbs under a lawn that kept them cool. But that wouldn't work for me because I dig every two years. And Bill Pannill grows a great big vigorous crop of weeds on his daffodil beds to keep the soil cool in the summer.

Don't ever in the world, if you live in basal rot country, put black plastic over the beds to keep down the weeds, because it will really pull in all the heat. My favorite mulch, which keeps the beds very clean and is put on in the spring and is cheap enough that you can use it lavishly, is bagasse, or ground-up sugar cane. You can buy it from a feed store that sells it for bedding for horse stables. It doesn't blow around. After it's wet for awhile, it turns into sort of a silvery grey color. It never gets soil-colored like some mulches. It's not pretty, just very efficient. Mulch is put on everything in the spring, mainly to keep the flowers absolutely clean. I never clean dirt off the petals. The flowers when I cut them are immaculate because there's no soil that can splash. It's all mulch.

The beds are about 4 feet across; the paths are 18 inches wide. It's just wide enough so that when I'm watering, I build up a soil barrier at each end of the path and it turns the path into a canal. The bulbs are planted so that their roots go down below the level of the path. The bulbs themselves are just above the level of the path. In other words, water that I put on in the spring, if it's standing, will be where the roots are and not where the bulbs are!

I do try to renew some of the subsoil every year. From one year to another I dig out the top layer. I don't just go along and take a fork and dig the bulbs out. Since the soil is moved, it's kind of trenched as I go along, and when I take out the next row, I'm exposing what's underneath. When I'm digging and putting in superphosphate, I try to get some of the subsoil every time. My soil is very fertile red clay, but it really needs to be lightened a little. I have used maybe 30 tons of sand in my beds; I had it delivered by the truckload. I don't need any more sand now; the soil is very friable.

Depending on how many bulbs have to go back into the space and how many rows I have to have, the distance varies from 14 to 18 inches apart. They could be closer, I think, from what I've read, since they're only going to stay for two years.

When I plant, first I take a shovel and move the soil about 6 inches deep. I have a board with markings in paint. If I'm going to plant, say, six bulbs of two different kinds, I set that board across the bed and kneel down on it and put a bulb where each mark is. And then I move the board down to the next place and I keep on going. It's not hard work at all.

You see this is just practical information. And you'll all have a lot of ingenious ideas. You know, that's where the creativity comes in, and it's really

a fine thing to consider. Those are gorgeous bulbs that you made; really, you grew them yourself. You planted one and you dug up three. It's just pirate's treasure out of the ground and you're so excited about it, and once you wash them and look at them, they're so beautiful and smooth, and you have a kind of mother's feeling toward your children. You want to take good care of them.

FLIGHT OF THE ROBINS

By DR. GLENN DOOLEY, *Bowling Green, Ky.*

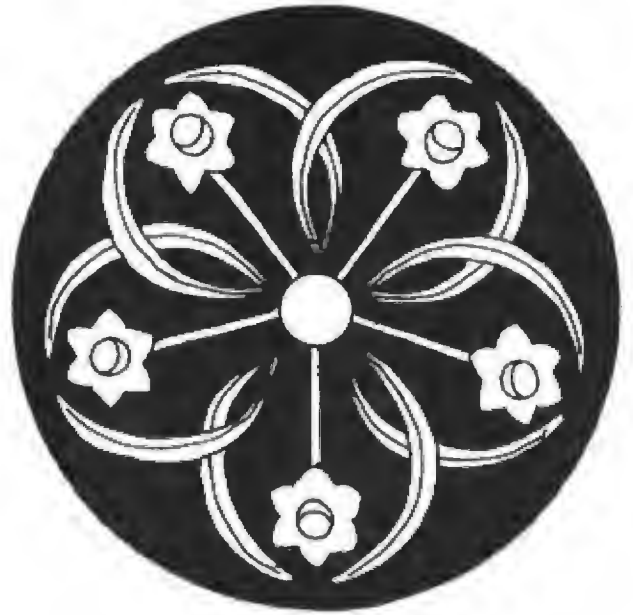
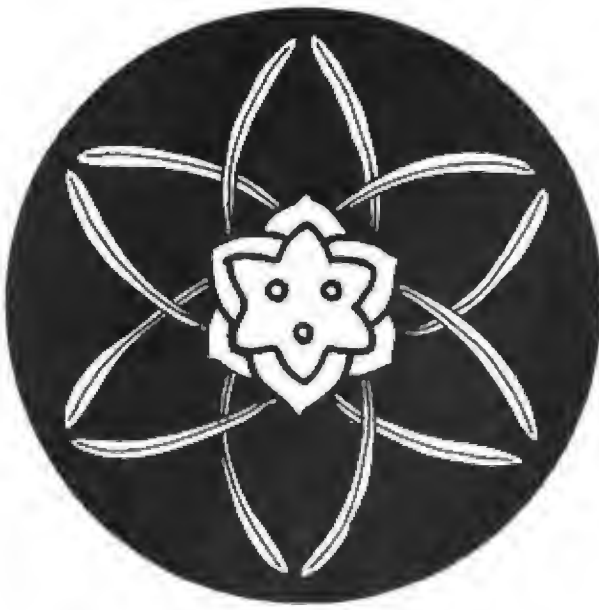
As these notes are being written there are daffodils everywhere. It is exciting to step out into the daffodil plantings and see what new bloom has appeared since the day before. New and first-time blooms often attract immediate attention, but it is the seedling bed that is really the center of interest. Many of these blooms are first-time-ever — they have never been seen before by anyone! Seedlings represent the greatest rewards of all daffodil culture. Health is the main object in hybridizing. It is sad to see the vacant spots where daffodils were planted a year or two before. An inventory of the new cyclamineus hybrids was taken and it is sad, indeed, to learn that they are not at all happy in my garden. Therefore, the old faithful ones continue to be admired.

The tazetta daffodils are attracting considerable interest. I have grown some 20 varieties quite successfully. The earliest is Winter Pride and the latest Sparkling Eye. The remaining ones are scattered in between but are mostly toward the middle to late season. It is quite interesting to receive reports from various sections of the country regarding their behavior. Ken Dorwin reported that tazettas grow like weeds in his Santa Barbara, California, area. Helen Link reported finding many tazettas growing well in the Laredo, Texas, area. Ethel Martin reported that they grow poorly in her area (Kansas). David Karnstadt gave an interesting account of Erlicheer. Apparently this bulb came from Down Under. He planted it in Minnesota in late April and it emerged in June and all through the month of August it bloomed with a series of five stems of blooms, the largest with 22 florets. Helen Trueblood reported that tazettas grew very well in her section of Indiana. And of course there were favorable reports from several sections of Virginia. Apparently the tazetta daffodil is more sensitive to the cold than many other daffodils.

Again, I wish to state that I rely heavily on leaves for mulches. These serve as a mulch, as a compost, and as a protective covering so that the flowers are always clean. This past winter was a severe one in this area. It was most unusual to have the ground frozen two feet or more in this area. This protective leaf covering did much to give protection from deep freezing. Some of the growers in this area were apprehensive for their daffodils in the frozen soil. However, once a daffodil is well rooted there is little danger of the bulb being frozen. The seed bed also received a covering of leaves and, later, snow. The germination is the best that I have had in years.

Robins, robins, yes we have room for more members in general daffodils, miniature daffodils, regional, poeticus robins. There have been requests for robins for tazettas and for intermediates. Let me hear from you!





NARCISSUS IN JAPANESE FAMILY CRESTS

By YASUDI UESUMI, *Kashihara, Nara-ken, Japan*

In Japan about 7,500 kinds of family crests have been used since olden time under the Japanese name of "Kamon." They were designed with many kinds of flowers, leaves, fruits, birds, butterflies, and so on. Each family has its own special heraldry, which has been handed down from generation to generation and is not permitted to change arbitrarily. For instance, the Emperor's crest is described as "16-petaled single chrysanthemum flower," my family's is "Ivy leaf in circle."

Although *N. tazetta* var. *chinensis* is one of the most common flowers in Japan, the families that use narcissus crests are rare. The illustrations show some of the ways the flower and plant forms are adapted to use in crests. A single plant, apparently pulled out of the ground (but without the bulb), is shown more or less realistically, in a stream of water, or curved to fit into the circle. Two plants are arranged to face each other as in a tête-à-tête, bound together; variety is given to this arrangement by the addition of three fish scales in one case, three ginkgo leaves in another, and a ring of wisteria flowers in a third. Completely stylized are the "flower wheel" and "leaf mat with double flower."

AFTER THE FLOWERS — CONSIDER THE BULBS

By RICHARD T. EZELL, *Chambersburg, Pennsylvania*

All seasons are of interest to daffodil growers, but next to spring flowering time the best is the summer bulb-lifting season. It might not quite compete with watching the blooms develop, but the excitement of thrusting the spading fork all the way under, raising the dark mass, anxiously watching the clods fall away, to reveal that Canisp hasn't rotted after all, offers a pleasure not to be found in weeding the raspberries.

It is unsettling, to be sure, to find a valued bulb fallen prey to fusarium or serving as boarding house to a fly larva; and the labor of cleaning, bagging, and dipping the newly dug bulbs is as tedious as it is advisable; but to the real enthusiast the treasures unearthed in the soil of the daffodil beds are more than worth the disappointments, the labor, and the tedium.

And the bulbs, the bulbs themselves: there is scarcely more variety to be found among daffodil blooms than among the bulbs that produce them. Dig down into the area where you placed *N. rupicola* three years ago; sift through the crumbs of soil diligent to miss no teardrop-sized bulb. Turn then to a row of Ulster Prince down the same three years; you may need help to prize up the massive clusters — and it is hard to believe you are working in the same genus.

One of the first signs that the daffodil grower is paying attention to his bulbs is the making of general observations about them: the poets are smallish and long in the neck; tazettas absurdly large for the size of their blooms; triandrus fat and neat; small-cups somewhat inclined toward poet-necks, decidedly inclined toward a shaggy unthriftiness; largecups as hard to generalize about as the diversity in color, form, and size of the flowers of this division would lead one to expect.

Almost as early the novice learns to predict the health and vigor of a plant from a glance at the bulb. One look at the likes of Moonshot, Broughshane, Arbar, Ardour, Matapan, and Chinese White and you know — at least if they must endure the hot-moist summers of the eastern United States — that you are in for trouble. You know just as surely that bulbs as hard and sleek as those of Olympic Gold, Camelot, Wedding Gift, Perimeter, Silken Sails, and Curlew are going to prosper despite whatever rots the fates may fling at them.

But there are plenty of exceptions or surprises: what a small bloom Circlet produces from such a large bulb, while Slieveboy always amazes by its large flower from as small a bulb as I ever see in Division 1. Royal Charm 2a makes a bulb I'd swear belonged in Division 9, and as for long necks: Moina 3b makes for me some bulbs that could pass for leeks.

The susceptibility of Daydream to basal rot has been lamented by its originator, as well as by the rest of us who grow — and lose — it; yet I have never seen a sick bulb of it. For me it makes beautiful, smooth, large, round bulbs, or it vanishes without a trace, as if it were so self-conscious it could not die without tidying up the sickroom first. What a contrast from bulbs like Revelry, Tullyglass, Ave, Cantatrice, and Woodvale: every year they are half-alive, half-dead, and I wonder if the game I play with them is worth the candle. Some of the yellow trumpets are like Daydream in this regard, for me at least: Crumlin, Fortwilliam, Golden Rapture, and Ballyrobert have all made fat, handsome bulbs — and disappeared.

Some, happily, surprise in the other direction. Whoever would think that as scraggly a bulb as Stainless produces in my garden would prove healthy, and not merely that, but vigorous and prolific? I don't believe I've lost a bulb of it in 10 years, and from one original double-nose I now have five rows, and have given away a dozen or so. Ambergate, Rameses, Ariel, and Snow Gem are like that, raggedy exteriors concealing hearts of steel.

These are good to know about and to have, but the bulbs that are best to hold in the hand on an early July day, fresh from the warm soil and ready for the mesh bag, are the smooth, hard, honey-brown ones; whether large or small, heavy for their size, as if aware of their own significance in the scheme of things. Deodora 2b produced the best bulbs I dug last year: fat, symmetrical, tawny; Perimeter 3a ran a close second and is remarkable for year after year delighting with consistently lovely, large, round, mahogany beauties. If only Deodora and Perimeter produced blooms worthy of their roots.

Titania 6a and Dream Castle do. Titania's bulbs are like Perimeter's, but half their size, the flowers delicately formed and ivory-hued; Dream Castle's blooms have something of the ivory if none of the delicacy, being inclined rather to roughness, but they are massive, held high upon thick stems, making a regal display in the garden, and they rise from bulbs that are among the largest and finest I grow.

There are even daffodils I would not grow at all if it were not that they make fine bulbs. Royal Regiment 2b is one. It yields an attractive flower, but always the perianth segments curl inward, and in some seasons hardly open at all — in every season it develops handsome bulbs. Pinafore 2c is another. I have had it nine or ten years without its ever throwing a flower of show quality, but I keep telling myself that Bill Pannill once took a "Best in Show" with it, and I keep admiring its fine, fat bulbs.

Flower and bulb, bulb and flower — it comes at last, as so many things do, to a question of time. The bloom you hold in your hand in the prodding, promising wind of April is a thing of the past, beginning to die even before you cut it from the plant, a brief witness to what you and nature have been able to accomplish. But the bulb, lifted and shaken free of the heavy soil of summer, carries within its perishing skin all the life and mystery of the future, forever or never, one bloom, or many, or none.

DAFFODIL SOCIETY OF MINNESOTA ORGANIZED

Organized activity in the growing and showing of daffodils has come to the state of Minnesota. On February 27, 1977, eight Minnesotans gathered at the Minnesota Landscape Arboretum to attend the organizational charter membership meeting of a local daffodil society. The Daffodil Society of Minnesota was voted into existence at that time and the following officers were elected: David Karnstedt, president, and Michael Heger, secretary-treasurer.

The prime objective of the Society is to promote interest in the growing and showing of daffodils in the Minnesota area. Affiliation with the American Daffodil Society and the initiation of an annual show were set forth as immediate goals. Continued growth and maintenance of the North Central Daffodil Test Garden, which is located in the Minnesota Landscape Arboretum, is also an important objective of the Society.

Four formal meetings will be held during each year — one each in the months of January, March, May and September. The May meeting will be

held in conjunction with the show and the September meeting will include a bulb sale.

Anyone in the Minnesota region who is interested in daffodils is encouraged to join the Daffodil Society of Minnesota. Further information can be obtained by writing me, Michael Heger, secretary-treasurer, 3675 Arboretum Drive, Chaska, Minn. 55318.

CULTURAL NOTES

Thoughts on some of the various factors that influence daffodil growth and blooming, from robins and other correspondence.

I have always wondered whether warm weather could be overcome by planting the bulbs deeper. Could you in warm climates try this? I dug up a bulb which a mole had moved, and it must have been at least 12 inches deep; I thought I measured it 15 inches deep. This insulates the bulbs from extreme weather changes, and gives the roots a chance to continue to grow during the summer, which all daffodils do unless they are dug, or the soil absolutely dries up. Of course we don't have that trouble in Oregon. A bulb planted as deep as that may not bloom the first year, but eventually it should come along. It also doesn't multiply much, if any, but now some are starting to complain about excess bulbs.

— FR. ATHANASIOS BUCHHOLZ

A stray bulb of Charity May 6a was misplaced during the process of moving to Illinois in the summer of 1974, and was not discovered until early November of that year, when it was too late to plant it. Relegated to a shelf in the refrigerator, it was forgotten again until early April (1975). The bulb was then separated into its six offsets and planted where the late afternoon shade would protect it when the small trees leafed out. On June first six blooms shot their heads toward the blazing 85° heat. The flowers lasted four or five days. I was careful not to let the ground dry out. When I lifted the bulbs in July I was amazed to find six plump bulbs. Other bulbs have spent the winter in the refrigerator for me before, including a Paper White for three seasons, but never have I planted them so late, nor had such increase in weight. Perhaps the clay soil helped to retain water for their roots. Why don't you give this a try and perhaps you too will have daffodils in bloom a month after the last bloom of *N. poeticus* Flore Pleno has withered!

— JOHN R. REED

Phil Phillips told us how to keep daffodil bulbs that will be arriving from New Zealand in March. When he receives bulbs from the Northern Hemisphere (in September?), if there are offsets he carefully removes them with a sharp knife, making sure a bit of basal plate is attached. Then he soaks them in a fungicide — Benlate — for half an hour. After that they are thoroughly dried before he stores them in dry sand at a temperature of 70° F. until planting time. A good place for us to store them is on top of the refrigerator. Plant the bulbs as late as possible to still insure good root growth, which in our area would be mid-October.

— AMY COLE ANTHONY

When I returned from enjoying daffodils all the month of September in New Zealand I found three or four stems of *N. tazetta* "Delos" blooming in boxes in my greenhouse. I have three 18" x 24" boxes sitting at different places on the walkway; one at the south end had three or four stems in bloom with good foliage; the one halfway had one scape with foliage not as tall, and the box at the north end had only two lots of foliage 3 or 4 inches tall. All these were planted in the boxes last year and have remained undisturbed for a year. The only difference I can determine may be that the box at the south end may be situated where it gets more water from the automatic misting. No one hand-watered any plants in the greenhouse for the 5 weeks I was away. I wonder if these tender tazettas may be stimulated to growth and bloom by the amount of rainfall rather than by the change in temperature or wave length of light.

I was talking with Phil Phillips at Lower Hutt and he "confided" to me that Ferrous Sulfate improves color — reds and pinks — in daffodils. He grows his in 6-ft. depth of volcanic "mud" — beautiful friable soil without a stone, which may contain iron because a few miles further down the western coast of North Island they are shipping "black sand" iron ore to Japan. . . . Through the Penn State Extension Service again I consulted Mr. Fortney, who recommended 1 to 1½ lbs. FeSO_4 per 100 square feet for *limestone* soils. He said there was very little chance of iron toxicity at a pH 7.5. Most of the micronutrients are not readily available above pH 6. So before you go putting FeSO_4 on your daffodils you'd better soil test and consult your county agent. . . . Mr. Fortney says FeSO_4 should be quickly available but may last only one planting (I presume 1 year).

— WILLIAM A. BENDER

SOME THOUGHTS ON MINIATURES

Since accepting the position as chairman of the Committee on Miniatures, I have become very much aware of the need to simplify the rules for showing these small members of the daffodil divisions, and also for the need for a way to allow new varieties to be added quickly to the approved list. I hope by the time of the fall board meeting that our committee will have come up with some good ideas, and that these will then be published for the edification of interested members in the December Journal.

Meantime, may I hear from anyone who has anything to say on this subject of additions, deletions, or rules in general? For instance, it seems to me, personally, that if seedlings, or so-called "candidates for the approved list" can be shown in miniature classes, that it is unfair to dis-allow new flowers (named introductions) that are *obviously* miniatures from being entered. Why should it take three years, and the votes of a number of people, to put Grant Mitsch's new *Atom* on the approved list, when it has as its parents Wee Bee and *N. cyclamineus*? There are a number of others that are in the same situation. We would like to be able to approve these as soon as possible to avoid the great confusion which occurs at many shows every year.

Let me have your thoughts, please!

— PEGGY MACNEALE

BULLETIN BOARD

MOVING TO NORTH CAROLINA

By WILLIAM O. TICKNOR, PRESIDENT

The 1977 daffodil blooming season is past and we can now all look forward to digging, giving, receiving, and planting. We have enjoyed the flowers, now we can enjoy the bulbs. The East had a winter that was much too cold, the West had a winter that was much too dry. In my own experience flowers were small and colors were pale. On the good side, stems were long, the reverse bicolors reversed unusually well, and I have never before seen the collars with such smooth perianths.

Your President and his First Lady are migrating to North Carolina, bulbs, baggage, and all. In November I retired from the State Department. Our quarter-acre in Falls Church, Va., can no longer contain Laura Lee and me and our daffodils. By the end of July we will be occupying a big old farm house and 2 acres in northeastern North Carolina just north of historic Edenton. (Read Inglis Fletcher's historical novels.) Edenton has the change of seasons but a much milder climate and will permit greater outdoor living. Only 25 feet above sea level, it has black sandy soil and good drainage ideal for peanuts, soybeans, and daffodils. The move may become known as The Great Bulb Migration as we intend to move 639 named varieties, species, and selected seedlings (ours and others); nearly a thousand other seedling bulbs plus a little under 5,000 seeds planted in the last three years. When we move we will take everything — Loch Stac and Beryl.

Our address after July 15 will be Daffodil Corner, Route 1, Box 93A, Tyner, North Carolina 27980.

FROM THE EXECUTIVE DIRECTOR

Once again we remind members that preparation of copy for the annual roster begins July 1 and progresses alphabetically through the states. Only those whose dues are current can be listed and each year several are omitted who are faithful members but make their payments just too late to be included.

* * * * *

Payments by life members are invested and the interest from these investments goes a long way to bridge the gap between what it costs to service a membership and the amount of annual dues. No plant society could survive if its only income was annual dues. So we welcome the following new life members: Mrs. Donald H. Holmes, Madison, Conn.; Harry Dewey, Beltsville, Md.; Venice Brink, Nashville, Ill., and Mrs. Earle MacAusland, Nantucket, Mass.

* * * * *

Growing interest in daffodils around the world is rapidly pushing up the price of daffodil literature. When many items, now out of print, were published years ago there was little demand and the quantity printed was small. Within the brief existence of the ADS copies of Burbidge & Baker's *The*

Narcissus with its 48 hand-colored plates could be purchased for around \$50. A recent catalog of one of the leading English rare book dealers quoted \$375 for a copy rebound in leather.

The office is always on the lookout for used copies of these old books. Complete sets of annuals or periodicals are quite scarce but occasionally they do come on the market. A recent acquisition was a set of the RHS Daffodil Year Books complete from 1933 through the final volume in 1971, 32 volumes in all and lacking only the three volumes issued just prior to World War I, which are virtually unobtainable. Included are the almost equally scarce volumes dated 1954 through 1957. The first claimant may have this set for \$180 with the knowledge that it is certain to increase in value.

In its early days the ADS with an assist the first year from the Washington Daffodil Society issued a series of nine yearbooks between 1955 and 1964. With two exceptions all are out of print and complete sets rarely turn up. However, we do now have one which may be had for \$25.

Finally, we can offer a complete set of our own *Daffodil Journal*, 51 numbers in four binders for \$60. Many of these are now out of print and only a few long-time members who save their copies are likely to have complete sets.

* * * * *

Our latest order for more copies of Jefferson-Brown's *Daffodils and Narcissi* has been returned with notation "Out of Print." It has sold steadily to our members ever since it was published in 1969, and we hope it will be reprinted. In the meantime we are forced to drop this title from our list of publications and refund payments for the orders we have been holding. The only comprehensive publication on daffodils now in print is the *Daffodil Handbook* prepared by the ADS and published by the American Horticultural Society as one of their special publications. Our orders for more copies are still being filled but the stock of this is likely to become exhausted in the not very distant future and there is no likelihood of it being reprinted, since the AHS has ceased publication of their special handbooks.

— GEORGE S. LEE, JR.

SYMPOSIUM 1977

Accredited judges are reminded of their obligation to send a symposium report to Mrs. P. R. Moore, Jr., 96 Sandy Bay Drive, Poquoson, Va. 23662. Other growers of large representative collections of daffodils are also requested to send in a report. Be sure to add comments on new things and on those that most especially pleased.

Symposium Chairman Jane Moore sent out forms earlier this year in order to get reports from the March blooming areas. Find your forms and while the beauty of the flowers is still fresh in your mind, put your judgment on paper and send it in.

FALL BOARD MEETING

The fall board meeting will be held October 7 and 8 at the Hanover Inn in Hanover, New Hampshire.

BOARD OF DIRECTORS MEETINGS, MARCH 17 AND 18

(Abridged from Report of Secretary)

36 Directors were present.

Regional reports were presented from seven of the nine regions.

Committee chairmen reported as follows:

AWARDS: The Rose Ribbon may be offered to the best standard daffodil seedling exhibited by the originator (person who first flowers the bulb). The Miniature Rose Ribbon will also be available for the best miniature (candidate) seedling. The winning seedlings may be exhibited in regular classes or in a special seedling section.

CLASSIFICATION: Dr. Throckmorton read a cable from Mr. John Cowell of the RHS: "Classification Committee accepts in principle the revised classification of the ADS." Clarification is awaited.

DATA BANK: It now contains over 10,000 entries and is more accurate than the Classified List. *Daffodils to Show and Grow*, containing information from 1959 to Jan. 1, 1977, with some older entries, will soon be available.

EDITOR OF JOURNAL: Mrs. Watrous reported 204 pages of *Journal* printed last year. She is seeking interesting and personal information for publication.

HEALTH AND CULTURE: Mr. Wheeler continues to receive inquiries regarding new problems of insect damage and anomalous growth habits.

JUDGES: The ADS now recognizes 240 accredited judges, 10 special judges, 97 student judges, and 12 accredited judges retired.

LIBRARY: A recent biography of E. A. Bowles has been added. Two reprints of 17th century works have been ordered: *A Garden of Pleasant Flowers*, by John Parkinson, and *Early Floral Engraving*. These additions are memorial gifts for Mrs. J. C. Lamb and Mrs. Ferdinand M. Bartelme. Mrs. Bloomer would welcome other memorial contributions to the ADS Library Fund.

MEMBERSHIP: Membership now stands at 1427, with 67 of these coming from overseas.

PUBLIC RELATIONS: Mrs. Yerger and her committee are expanding their activities overseas. She would like the ADS to offer a membership pin.

PUBLICATIONS: Mrs. Ticknor's committee has published the *Journal* and *Roster*. They will publish *Daffodils to Show and Grow* when copy becomes available.

REGISTRATIONS: So far this year there have been 33 registrations.

SCHOOLS: Course II will be held at two locations. Two make-up sessions will be held.

A second trophy for New Zealand is being made by Marie Bozievich from silver purchased with funds donated by those members who attended the World Convention and four others. This award for American-bred daffodils will be offered alternately with the British Raisers Cup at shows on both Islands.

The new classification will not go into effect until July 1 or such time as due publication has been made.

CHANGES IN THE BOARD OF DIRECTORS

(A complete list of current officers and directors will be published in the Roster, to be issued in September.)

The following elections or appointments were made or announced at the convention in San Francisco:

The President and two Vice Presidents were reelected and the Secretary and Treasurer were reappointed.

Regional Vice Presidents: Mrs. James W. Riley to succeed Mrs. William E. Taylor in New England Region; Mrs. R. L. Armstrong to succeed Mrs. Frederick J. Viele in Middle Atlantic Region; Mrs. W. D. Owen to fill unexpired term of Mrs. Betty Barnes in Southwest Region.

Directors at Large: William G. Pannill and Mrs. Leroy F. Meyer for 3-year terms ending in 1980.

Regional Directors, for terms ending in 1980 unless otherwise noted: New England, Mrs. Charles G. Rice; Northeast, Richard S. Kersten; Middle Atlantic, Quentin Erlandson; Southeast, Mrs. W. L. Wiley; Midwest, Mrs. David Frey; Southern, Mrs. Raymond L. Roof; Mrs. Glenn L. Miller, Jr. (term ending 1979); Central, John R. Reed; Southwest, Mrs. Jesse Cox; Pacific, Maurice T. Worden.

Judges: Mrs. Betty Barnes.

Miniatures: Mrs. Neil Macneale, Ohio.

Photography: Mrs. Harold E. Stanford, Tennessee.

Nominating Committee for 1978: Mrs. Ben M. Robertson, S. C., Chairman; Dr. William A. Bender, Pa.; Mrs. James K. Kerr, Tex.; Mrs. William H. Roese, Calif.; Mrs. Harold E. Stanford, Tenn.

SEEDS GALORE

From all accounts Pecos Bill, Paul Bunyan, and other American folk heroes who easily accomplished the impossible, moved from this country to New Zealand and started growing daffodils. Travelers inform us that their shows are the greatest, their hospitality is the warmest, their red cups are the reddest, and their daffodils are the biggest anywhere in the world. Actually, Phil Phillips has a daffodil that can be seen for miles around.

They got word that there was a daffodil seed shortage in our country and started a massive aid program. Phil Phillips sent the Seed Broker a bag of seeds half again as large as a softball. (A thimble holds 100 seeds.) Jim O'More, not to be outdone, sent 11½ pounds of daffodil seeds; virtually all of these came from his own highly valued seedlings. At this rate there may soon be more New Zealand bred daffodils growing in this country than in Kiwi Land. All of these are open pollinated so there is no telling what any seed will produce. The seed and pollen parents are, however, selected novelty daffodils and bees have a pretty good rating as hybridizers.

So, anyone who wants 500 of these seeds should write the Seed Broker and send two 13¢ stamps. If you want a smaller quantity please say so and if you want more write a persuasive paragraph saying that you will really care for them.

Past President Dr. William Bender has grown on a lot of New Zealand seeds in Chambersburg, Pa., with charming results and fine new flowers. Labeled POPS (Phillips open pollinated seeds) the seeds have produced blooms with unusual color breaks that are appearing in our eastern shows.

Other seed donors are asked not to shy away, as the seed broker does get quite a lot of specific requests for pinks, all yellows, doubles, Div. 5-9, and other types. Dr. Shuichi Hirao of Kanagawa, Japan, has asked for seeds from miniature crosses or from species, and these are very hard to come by. Dr. Hirao has raised a number of daffodils from American supplied seeds and sent two to this country for evaluation. One of these is 1a Y Kintaro (Kin=gold, Taro=the first born son) and the other is 2c Kazaguruma, which means pinwheel. It has a widespread cup that opens yellow with a white margin and quickly turns to white. Both are large, vigorous, handsome garden types. Perhaps Dr. Hirao can introduce miniature daffodils to Japanese gardens.

Seed requests — and donations — mailed before 15 July should be sent to the Seed Broker at 2814 Greenway Blvd., Falls Church, Va. 22042. Subsequent letters should be sent to the Seed Broker at Daffodil Corner, Route 1, Box 93A, Tyner, N.C. 27980.

— WILLIAM O. TICKNOR

"WHERE CAN I GET...?"

Anyone who can spare a bulb of the following (or who knows where it may be purchased) please write directly to the person seeking it. Send requests for future listings to Mrs. Paul Gripshover, 2917 North Star Road, Columbus, Ohio 43221.

CULTIVAR:

DESIRED BY:

2a Ellery
11 Teneriffe
3a Mismay
5b Angel Falls
5a Yellow Silk
2b Marmoset
2b Cintrist
4 Orange Splendour
3b Hammoon

Michael A. Magut, 8 Bunker Hill Drive,
Trumbull, Conn. 06611

5a Phyllida Garth
5a Whisper
5a White Owl
5b Raindrop
5a Thoughtful

Gerry Schwartz, 156 Reynolds Ave.,
Burlington, Wis. 53105

8 Chinese Sacred Lily
10 *N. tazetta aureus*
8 Grand Monarque

George Morrill, 16302 S. Apperson Blvd.,
Oregon City, Ore. 97045

1b Content
2b Pink Lace
2b Orange Lace
2b Spring Song
2b Tapestry
2b Radiation
2b Loch Maree
1c White Monarch

V. M. Davenport, Burna, Ky. 42028

Walter F. Schwartz, 6414 Park Heights Avenue E-4, Baltimore, Md. 21215 would like to purchase not less than 10 or 12 double nosed I bulbs of the following: 2a Royal Charm; 2b Daviot, Dr. Alexander Fleming, Ohio; 3c Silver Princess; 4 Adoration; 6a Perky.

BULBS DESIRED FOR CORNELL PLANTATIONS

The Cornell Plantations is the arboretum-natural areas enterprise of Cornell University, and is responsible for 1,500 acres of land, of which 150 acres is maintained in arboretum collections. Plant materials to be seen are azaleas and rhododendron collections, viburnum and lilac collections, synoptic shrub collection, and a 5-acre wildflower garden. A large herb garden with peripheral plantings of fragrant and medicinal woody plants contains over 800 species.

For more than 20 years we have been naturalizing daffodils among the plantings. I have grown about 250 varieties over the past 40 years, and give my surplus to the Plantations. We have had gifts of bulbs from John Larus and the late George Slate.

We are in need of many more named daffodils to make an effective planting. George Lee has suggested that ADS members, especially Cornellians, may wish to contribute bulbs or funds for the Plantations. If requested, gifts will be acknowledged as tax-deductible donations. Please contact me at Cornell Plantations, 100 Judd Falls Road, Ithaca, New York 14853.

— W. J. HAMILTON, JR., *Professor Emeritus*

THE NEW DAFFODIL CLASSIFICATION

The RHS is in the throes of presenting worldwide a new daffodil classification. Their efforts hopefully will be the culmination of the search for a classification that will simply and accurately describe today's colorful and varied daffodils. The September 1976 Daffodil Journal presented a proposal made by Dr. Tom Throckmorton. The proposal was endorsed by our Society, by the Australian Daffodil Society, by the Northern Ireland Daffodil Group, by individuals in New Zealand, and in part by the Netherlands Daffodil Society.

At our Convention in San Francisco on March 16 a cable was received from John Cowell, Registrar of the Royal Horticultural Society, telling that the RHS Daffodil Classification Committee had accepted "in principle" the American proposal. Shortly thereafter Mary Lou Gripshover, ADS Chairman of Classification, sent a letter to Mr. Cowell asking for a clarification of "in principle" and for a clear statement as to the exact classification.

In addition to the normal great interest our Society has in this new classification the Society has a special interest as it is prepared to publish on short notice a book entitled "Daffodils — To Show and Grow," which should amply take the place of the old Classified List and the smaller Supplement issued in September 1975. This new book will be a reproduced computer print-out of Journal size. It will contain not all daffodil names but all that are likely to be used by anyone but a scholar or researcher and it is nearly error free. The book will classify the daffodil by division and color, give the name of the raiser and date of introduction, and tell the season of bloom. The price has not been set but it will be low so that the book can be replaced every third year. The extremely useful book is the result of the imagination, energy, and knowledge of Dr. Tom Throckmorton. We await only word from Mr. Cowell in order to publish.

— WILLIAM O. TICKNOR



DAFFODILS AS LIFEFORMS

By PEGGY MACNEALE, Cincinnati, Ohio

Gary Rieveschl, a young Cincinnati sculptor, has developed a new concept of modeling which he calls "Lifeforms." Instead of carving wood or chiselling marble he works with living plant materials.

I first heard of his ideas when I was working at the Civic Garden Center. We had a phone call request in October 1973 for a source of yellow crocus bulbs. The young man needed thousands of them for a sculptural planting in a city park, to be called "Lifeline." Planted 8 inches on center, the 2,000 corms make a thin golden line, a half-mile long, intersecting the horizon where the sun rises and sets on the day of the Vernal Equinox. Thus Gary Rieveschl has demonstrated his belief in the "transcendence of Nature, the ultimate source of inspiration." The life-giving sun, returning to the northern hemisphere in March, revives the crocus flowers in a sunshine ray across the parkland.



In the fall of 1974 he turned his attention to daffodils. In nine locations in and around Cincinnati he planted 7,500 bulbs. The two largest Lifeforms are spiral patterns. Illustrated here is "Spirogenesis," planted with 2,200 King Alfred daffodils in "two interlocking growth-spirals generated from the life-related mathematics of the Fibonacci numbers" (artist's explanation). "Spirogenesis" was sponsored by the Department of Fine Arts and Communication, Northern Kentucky State College.

A similar spiral, which is a pattern that appears over and over again in nature, from daisies to galaxies, is M-51, planted with 1,500 Music Hall daffodils and 2,000 older (unknown) varieties transplanted to the site. The Lifeform design is seen in bloom in Winton Woods, a Hamilton County park. M-51 is the astronomers' code number for a galaxy discovered in 1845 near the end of the handle of the Big Dipper.

Other daffodil Lifeforms are to be seen on the campus of the University of Cincinnati. The campus of the Maysville, Ky. Community College has an elaborate design planted with junipers.

Last fall this energetic and original artist worked with the Bremen (Germany) Public Arts Program and Bremen Park Board to plant a series of Lifeform projects involving more than 64,000 bulbs. We are not sure how many of these are done in daffodils, but surely the Cincinnati sculptor has made an impact not only in his own neighborhood, but overseas as well. His aim is to acquaint us all with the significance of our connection with Natural Order. How glad we are that he has chosen daffodils as one of the plants for his Lifeforms.

SCATTERED THOUGHTS OF A NOVICE HYBRIDIZER

By OTIS ETHEREDGE, *Saluda, South Carolina*
(*From Southeast Region Newsletter, February 1977*)

Daffodils are a joy, and with an interest in hybridizing they become a joy wondrously magnified. After one's first wait from seed to flower, comes a seasonal excitement that is like none other I've experienced. Every daffodil lover should give hybridizing a try.

To my knowledge, in our Southeastern area we have too few members working with the pollen brush. Among these few, seedlings of Mrs. Ben Robertson of South Carolina and Mrs. Mildred Simms of Georgia have proved to be outstanding.

Mrs. Robertson has some lovely seedlings. Last year I saw a finely formed and nicely colored 2a and some late blooming 3b's — lovely rimmed-cup little things. She has many seedlings which I have not seen, and I am sure that among them are many more flowers of high quality.

Mrs. Simms has shown many of her seedlings in the Atlanta daffodil show. Two years ago she had a wonderful 2a seedling from Inca Gold $\times$ Entrancement. In my opinion it could have easily been in the running for best flower in the show. This past year she really left her mark by winning best in the show, and with many seedlings in many divisions, winning awards. Included among these were 2a's with flushed perianths and several jonquil hybrids. The parentage of some of these flushed-perianth flowers were: Ambergate $\times$ Altruist, Jezebel $\times$ Falstaff, and Revelry $\times$ Apricot Distinction. Her jonquil hybrids came from Altruist $\times$ *N. jonquilla*, Aircastle $\times$ Quick Step, and that old favorite cross of Binkie $\times$ *N. jonquilla*. This is great! We in our region need our own Mitsches, Evans, and Pannills.

Besides Mrs. Robertson, in South Carolina, I know of only two other ADS members who have bloomed seedlings. One is my friend Curren (Buzz) Craft of Columbia and the other is myself. Buzz has many interesting things coming along, especially in the triandrus line. One of his all-white triandrus hybrids is a real little jewel. Perhaps in another newsletter I'll try to mention some of my own prospects. Another young ADS member, John Croxton, of Sandy Run, made his first crosses last year. John has the enthusiasm and land for future prospects.

One cannot leave South Carolina hybridizers without mentioning the late Prof. Dan Thompson, Jr., and Charles Meehan. I met Prof. Thompson only once, but know that both he and Mr. Meehan were very knowledgeable daffodil hybridizers. Prof. Thompson showed many of his seedlings in the Asheville and Atlanta shows. In fact, I have several seedlings coming along that were produced from pollen from his own seedlings which he kindly gave me. Mrs. Robertson has mentioned Charles Meehan's seedlings to me many times. She has a red-cupped cyclamineus hybrid of his that she says is very good.

As to hybridizing itself, one reads cautions of restricting oneself to certain areas and goals in one's work. I certainly see the point in that good advice for us amateur hybridizers. However, I am afraid that spring madness and over-enthusiasm caused me to forget this advice much of the time.

I do think, however, that one goal must be adhered to. This goal is to develop a plant that is vigorous and healthy in *our* region. Since bulbs in our climate are so susceptible to Fusarium, it would seem that our primary objective should be to develop daffodils resistant to this blight. Why not elegant white trumpets which would be totally rot-resistant? This same Fusarium resistance could be a goal for any division, as I have found even 2a's sometimes disappear from rot in my garden.

Florida is one of our regional states. I am sure that not many daffodils do well there, but it seems that a truly avid hybridist might work with tazettas, which should thrive in the upper section of the state. Fertile tazettas are few and far between, but one could start with Matador, which is seed and pollen fertile, and proceed from there.

As I have mentioned, in my madness I have seedlings in all divisions coming along. However, I must admit that I am especially fond of jonquil hybrids. Since practically no English or Irish hybridizers are producing much in this line and only Mr. Mitsch and George Morrill here in the United States, it would seem that here is a wide-open field. For every newly introduced large-flowered cultivar there are always many, many jonquil hybrids possible from the easy daubing of a little *N. jonquilla* pollen. This area has doubled in excitement since Quick Step was introduced.

I could ramble on for many more pages, but this must end somewhere. Perhaps I'll be able to report more in future newsletters. In any case, try the pollinating game. You'll not regret it!

EARLY DAFFODILS OF THE WILLAMETTE VALLEY

By GEORGE E. MORRILL, *Oregon City, Oregon*

Daffodil bulbs left in the ground will often persist for many years even in areas where the daffodil bulb fly is prevalent. In the mid-1940's I traveled quite extensively in the Willamette Valley of Oregon in the area surrounding Salem, the state capital. Having recently become interested in daffodils, I noticed what flowers were blooming in the spring.

There were many abandoned homesites where daffodils were growing and blooming. I dug specimens of these in bloom, and took them to my home near Portland for growing. After several years of growing them it became apparent that there were only a few varieties that the early settlers had planted around their homes.

Many yellow trumpets were collected. Some of these were quite large and others were medium-sized. But when they were grown together, they appeared all one kind, which was later identified as Golden Spur. It is still the most common kind seen in yards around Portland and is also becoming naturalized in fields where it was grown commercially in the early years.

There were two kinds that would now be classified as 3b. They had light yellow cups and cream petals but differed greatly in size. They had star-shaped perianths with very narrow petals that did not overlap at all. They were called "large star" and "small star" to differentiate them. When they were shown to Grant Mitsch he had no idea what their names were. They were discarded many years ago.

The fourth variety found was a tazetta with very light cream petals and a light yellow cup, six to eight florets to a stem. I still have some of it growing in my garden. It seems to be close to *N. tazetta italicus* but has some differences.

So it is apparent that early settlers in the Willamette Valley brought daffodil bulbs with them to grow in their flower gardens. The first three kinds mentioned were seen frequently but the tazetta was noticed in only a few gardens.

HYBRIDIZERS' FORUM

News from Carncairn

1976 was a vintage year for seed sowing in Northern Ireland. Due to the wonderful sunny weather we managed to do more hybridizing than usual, and the seeds ripened much better and earlier. This year we kept the boxes in the little cobbled yard outside the kitchen door, and so we were able to study their progress, and push back any little seedlings that had come to the surface with the frost. The germination was excellent, and encouraging. In very severe frosts we did cover the boxes with a polyethylene sheet, but I have come to the conclusion that some frost does help germination, as long as the tiny shoots are protected just as they are appearing from the soil. We sent some of the seed to Bill and Rosemary Roese, who gave up a lot of time helping us to pollinate, and I hope their seeds are doing as well.

Another advantage of keeping the seed boxes in the little yard is that they are far away from other daffodils and flies and aphids.

We should have some very good pinks coming on with impeccable ancestry, and seven 3-year-old seedlings (from only seven seed sown) of a cross between Fuego (very red 2a), first prize winner in London last year, and Bunclody.

Roll on next year.

— KATE READE

From the Hybridizing Robin

Great excitement here this year! Two 4-year-old seedlings have bloomed this spring! They were both from the cross recorded as Bagatelle × (illegible), but the pollen parent must have been *N. cyclamineus* (or possibly Jetage, as a friend gave me a bloom of it one year), as they look very much like cyclamineus hybrids. They are both yellow, with reflexing perianths which are on the narrow side, but not too narrow as to be unattractive. Also both are miniatures, not more than 5 inches tall. I have decided both are keepers, and look forward to the rest of the bulbs from the same cross blooming another year!

Germination from last year's seed seems slower than usual, I hope our severe winter has not killed the seed. Here and there a few green tips are beginning to show (March 28), so I hope the cold has merely retarded their growth. Second-year seedlings have come along well, except for the miniatures. The miniatures are just beginning to come up, so perhaps they, too, were held back by the cold.

— MARY LOU GRIPSHOVER

A Note on Fall Blooming Tazettas (From the Pacific Region Newsletter)

Barbara Fry of the Rosewarne Experimental Station in Cornwall, England, very kindly sent seed from open pollinated fall blooming tazettas to us for eventual use in our breeding program. Although an exact count was not taken we estimate that some 500 seed were sent. These have been planted in the greenhouse at the University of California at Irvine and we expect that they will add immeasurably to our chances of producing top rate fall blooming cultivars. We have been informed that Rosewarne has upwards of 30 clones of fall blooming tazettas which are presently under observation. As they belong to the Ministry of Agriculture they cannot be disseminated until they have officially been released and this may be some years in the future. Many of the clones start blooming in September and a large number of them set seed last year. Our present hope is that we can get our seed into continual growth once they germinate and so reduce the time between germinating and blooming.

— HAROLD KOPOWITZ

POISONS IN THE GARDEN

By WILLIS H. WHEELER, Gainesville, Florida

My attention has been called to television and newspaper publicity dealing with a recognized problem, that problem being poisonous plants that may be found in the garden. Unfortunately, one of the first things to be singled out in this publicity was the daffodil of our spring gardens. Other familiar things followed in the list and it seems quite certain that some parents of small children became quite concerned after reading the story.

No well informed person questions the fact that various plants or plant products are dangerously poisonous. At the same time, however, they are also aware of many other dangerous things we encounter in our daily lives, such as bicycles, fishponds, skateboards, and even treehouses. But in spite of that we consider such things as a desirable part of our daily lives, and efforts are made to educate children in their safe use.

The same attitude should apply to the plants and flowers of our parks and gardens. Unless we do that we will have to ban from use not only our daffodils but other familiar things such as the species of laburnums, rhododendrons, the common privet, the castor bean, the winter-blooming Christmas rose, the evergreen Yew, the wild Pasque flower, the foxglove, the autumn crocus, the oleander, and so on, for a very long list.

With such a long and frightening enumeration before us what action should we take? Only what wise parents and other concerned persons do, whether it be for bicycles, fishponds, or dangerous plants. They warn and educate the children concerning the dangers, and in the case of plants, tell them never to eat or put in their mouths any parts of plants unless their parents or a trusted adult tells them they may do so.

It of course goes without saying that the parents or other adults should be prepared to deal promptly with any suspected case of plant poisoning by calling for medical help. To aid the physician a sample of the suspected plant material should be shown to the attending doctor.

WHITES I HAVE KNOWN

By VENICE BRINK, *Nashville, Illinois*

Since I planted my first daffodil bulb in 1947 I have tried 90 white trumpets and large cups. The first whites were very close to species; they were small, usually nodding, and had a reputation as poor doers, taking to garden culture and commercial propagation very poorly. In 1905 Barr brought out Alice Knights, which must have been something of an improvement, because it was still being sold in 1955, when I got a bulb. It was a little droopy thing, which survived and slowly increased for several years, and then suddenly was gone.

My first 1c was Mrs. Ernst H. Krelage, which had King Alfred as one parent and differed from those before, in being healthy and vigorous. Its form was fair by today's standards. It usually opens a pale bicolor of medium size, and eventually achieves a degree of whiteness.

My next was Beersheba, Engleheart's amazing step forward. Not large or tall, it was indeed white, and also a good doer. Guy Wilson crossed these two and produced Samite and Ardclinis, both of good form and health, Samite ivory and Ardclinis white. From here on white became whiter, size increased, and there were enough variations in form to please almost all tastes.

Considering that Dutch and British breeders had no way of selecting seedlings for health in our often hot and humid weather it is surprising, I think, not that so many failed here, but that so many thrived. But a lot of us no doubt regret the demise of some British beauty that died for us. With me it was Guy Wilson's Slemish, which was the most beautiful white I had seen in 1953. I reordered as long as it was available, but it never survived long. I have its descendant Castle of Mey, which has been with me since 1961. It is as white, but of different form. It has almost disappeared several times and there are now five plants, whereas the bulb of Easter Moon which I got the same year has by now probably increased several hundredfold, and in my opinion is one of the top 2c's.

Another of Guy Wilson's white trumpets, Cantatrice (1936) is still a very fine flower, of good health, but slow of increase. Silver Wedding, of different form, and also very white, increases well. I think highly of Broughshane, and look for it to be a top garden flower, replacing the Dutch Mount Hood and its predecessors, Ada Finch and Roxanne. Vigil is a beautiful flower but it has not done too well here; Rashee, a little different in form, is also a beauty, and does well. I have not grown White Prince. Empress of Ireland has fine form and substance, grows and increases well, but is not so truly white. I had my first bloom of Panache last spring from a quite small bulb, and was very much impressed.

I have tried a number of Richardson's whites; all proved vigorous, but only Petsamo came up to the form of Guy Wilson's flowers. Dunlop's Longford does.

American breeders till now have not gone in much for whites. Edwin Powell introduced 1c Seminole in 1946. It is white, long lived, and healthy, but short stemmed and the form leaves something to be desired. Not so with Grant Mitsch's Fairy Dream, which I think will rival any 1c except possibly for size. Oregon Bulb Farms produced High Sierra, a tall stemmed, quite early flower on the creamy side.

Among the 2c's there are many which are really trumpet in character, and 2c only by measurement; 2c's with medium-length cups in the traditional style are rather few in number, which I rather regret, and I hope breeders will try to change this situation. Of the near-trumpets, Guy Wilson's Ave, a truly breathtaking flower, chaste and spare cut, did not thrive here. His Shining Waters is no doubt the very earliest of white daffodils, quite white, and a good grower with the traditional medium-length cup. On the other hand Pigeon is rather late and equally good looking, sometimes comes with two blooms to a stem. His Homage, Arctic Doric, and Purity are fine and have grown well here.

Pucelle was registered by Engleheart in 1930. It is tall stemmed, with chalice cup, of good whiteness, and is still doing well here, as is Niphetos, a P. D. Williams flower dating from 1927, of good form and floriferous, not quite as white as some moderns, but of very good substance. Wedding Bell from Dunlop has proved a tall superb flower, very white, and a good doer as I have found all his introductions to be.

The only American 2c I would include is Grant Mitsch's Pinafore, a bit different in style with its lightly reflexed perianth. It is just about tops in color, growth, and substance, of good size and tall. The only 2c to come from the famous Green Island $\times$ Chinese White cross, it grows as well as its sisters, and anyone wanting a good 2c should not fail to grow it.

My efforts in breeding did not turn to whites, but occasionally I had a little open pollinated seed. There was a Beersheba seedling of good substance, fair form, color, and size, which I left to grow for cutting. I later learned that it was an exceptionally vigorous plant, prolific in bloom and in production of good sound bulbs. I made some crosses with it and hope to see some of the results soon. If anyone should like a bulb for breeding, let me know and I'll send you one.

I have had several very promising blooms, both 1c and 2c, including one which seemed almost more blue than white, from some of Mr. Culpepper's seed. His crosses were Olivet $\times$ Empress of Ireland and Festivity $\times$ Empress of Ireland. I hope to see them the second time this coming spring.

HERE AND THERE

Since the March issue went to press newsletters and other communications have come in from all directions. The first issue we have seen of a newsletter from the Southeast Region (dated February) included contributions from no less than eight members, looking toward the season's shows and hybridizing opportunities, or backward to the New Zealand trip of last September. Mrs. Robertson's questionnaire hints of a fall issue with more regional information and comment.

The Middle Atlantic Region Newsletter of February included brief summaries of the talks by Bonnie Hohn and Quentin Erlandson at the fall regional meeting in Staunton, Virginia, and Betty Darden wrote of the long, severe winter and how in desperation she finally dug emerging clumps of February Gold and brought them inside to bloom.

In her New England Newsletter for March Amy Anthony supplements regional news with comments on birdwatching on the trip to New Zealand, so much enjoyed by several members of the group.

The Philadelphia Area Daffodil Society again set up and manned a booth promoting daffodils in the Philadelphia Flower Show, March 13-20.

The January and March issues of CODS Corner, the newsletter of the Central Ohio Daffodil Society, as usual reports on the activities of that lively club and the interests of its members. Their garden at Whetstone Park in Columbus now has 796 cultivars, 226 of which were added in 1976.

The Northern Ireland Daffodil Group has sent a copy of its first Newsletter, issued in March. Activities for the season include meetings, lectures (possibly one by our Marie Bozievich), "Championship of Ireland Daffodil Show" and several smaller shows, an afternoon of cross-pollinating daffodils at Rathowen Gardens, and visits to the Guy Wilson Memorial Garden and Rowallene. There are articles on miniature species, newly registered Irish daffodils, selected varieties for exhibition (on a £15 budget), and fine points of color arrangements in 12-bloom classes, and the Roese Cup, given by Bill and Rosemary Roese to be awarded in a class for American-bred daffodils, is described: "The bowl is a hand wrought sterling Revere bowl on a piece of Redwood Burl from a 1,500 year old California Redwood tree with a base of American Walnut."

About half of the 81 pages of the January issue of The Daffodil Society's Journal is devoted to rather detailed reports of British (and one Northern Ireland) shows in 1976. Among the other articles are an extensive summary of prizewinning cultivars, division by division, and a survey of the relative flowering time of daffodils. Shorter articles are devoted to observations on the fertility of cultivars and amateur "twin-scaling."

The Tasmania Daffodil Council Newsletter for March includes an article on common mistakes in growing daffodils.

We have also a publication of the Dutch Bloembollenkeuringsdienst, giving statistics of acreage (in hectares) devoted to narcissus and other bulbs in 1976 and 1977. The narcissus total for 1977 is 1,491.10, 131.31 less than for 1976.

Joan Lee Faust, Garden Editor of The New York Times, attended a recent Home Garden Clinic in White Plains, New York, and was so fascinated by a display of miniature daffodils set up by Mrs. Lester Ilgenfritz that an enthusiastic column on "Little Daffodils" (including sources and mention of ADS) appeared in the "Around the Garden" section of the Times on April 10.

FROM THE DAFFODIL SOCIETY JOURNAL

It has been said that there is at the end of every rainbow — a pot of gold. It may or may not be true, but should you be favoured with an invitation to the seedling beds at "Rathowen" you will see gold, lemon, red, white, orange, and pinks that even outshine the rainbow. One becomes so absorbed in colour, texture, form, contrast, and size that you simply forget time, troubles, and appointments. It has been known for a gentleman to be reported missing for 10 hours and when found in the seedling beds by Chief Police Inspector Sandy McCabe his only comment was and I quote "I am hungry — I will have something to eat and come out again." He did!

— BOB STERLING

CONTAINER PLANTING FOR DAFFODILS

By JACK S. ROMINE, *Walnut Creek, California*
(From the *Hybridizing Robin*)

I use mostly gallon-size shrimp or crab cans; they have an extra lining on the inside and thus do not rust out quickly like coffee cans or others of that nature. I put two holes on the side near the bottom. Then I use various mixes depending on what is available. Usually I mix half soil and half well rotted compost, with a bit of wood ashes thrown in and mixed well. Depending on the size of the bulbs, I like to plant about three mature bulbs about 5 inches from the bottom of the can. These I water well and set in a shaded area until about late February, when I gradually bring them into filtered light. If there is early heat (say, 80° F. or over) I try to move the cans back into more shade so they will not overheat and wilt the daffodils. I find that several hours of direct morning sunlight or late afternoon sunlight is about right. When the really hot days begin, I move the cans back to full shade. I keep them watered well right up until the time the foliage begins to wither and dry up.

I have experimented with mixes and to my surprise have found that very light mixes such as $\frac{3}{4}$ rice hulls and $\frac{1}{4}$ compost or soil seem to produce the largest, hardest bulbs. My guess is that such a light mix allows more air to reach the roots. I have also had pretty good luck with 100% compost. My poorest luck has been with plain soil. This year I have a controlled experiment going. I have about 30 different containers with the same daffodil, each having a varied mix such as rice hulls/10-10-10/compost or rice hulls/compost/sludge, etc. It will be interesting to see if one mix is superior to all the others.

In general I get flowers as good from container planting as from open-ground planting. However, one must control the number of bulbs in the container. I have several times had seedlings bloom in complete shade and they stood up well and had proper coloring, but I would not recommend the practice in general. A major advantage of the potting is that I can control the temperature for some that require warmer air to make seed pods or ripen pollen.

African Violets

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ANDREW MARVELL — 17th CENTURY POET AND 20th CENTURY POETICUS

Andrew Marvell is a poeticus hybrid raised by Mr. J. M. deNavarro of Worcestershire, England, and registered in 1962. Its parentage is Cantabile × Shanach, both flowers bred by Guy Wilson.

The perianth reflexes gently, and the flat corona has a green eye, yellow mid-zone, and a red rim. As the flower matures a thin white line becomes noticeable between the red rim and the yellow zone. It blooms in Ohio at the same time as Cantabile. It was acquired in 1972 and this year gave seven blooms from the original single bulb, and so appears to be a good grower. It has been exhibited successfully in shows.

Mr. deNavarro tells me that Andrew Marvell was an English poet of the 17th century; and that he was inspired to name it after him while thinking of his

“Annihilating all that’s made
To a green thought in a green shade.”

Mr. Marvell was known in his lifetime chiefly as a Cromwellian, as a friend and colleague of Milton, as a member of Parliament, a pamphleteer, and a satirist. His fame as a poet came later. His poems, especially those on gardens and country life, display an exquisite feeling for nature and language. (*Encyclopedia Americana*.)

Mr. deNavarro’s flower seems a fitting tribute.

— MARY LOU GRIPSHOVER

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INCOME AND EXPENSES — YEAR ENDED DECEMBER 31, 1976

INCOME:

Dues Paid in 1976			\$ 9,406.40
Life Memberships Paid in 1976			700.00
Contributions			109.25
Sale of Books, Supplies, etc.:	Income	Expenses	
RHS Yearbooks	\$1,059.33	\$ 390.37	
AHS Daffodil Handbooks	337.65	315.70	
Classified Lists 1960-1975	102.46	—	
Handbook for Judging	260.71	—	
Binders for Journals	134.80	—	
Jefferson-Brown Book	80.50	106.99	
Allen—E. A. Bowles Book	110.00	93.46	
Lawrence—Loh's Wood	12.70	17.60	
ADS Publications	174.28	—	
Out-of-Print Books	41.50	25.00	
Medals and Ribbons	61.00	95.78	
Registration Fees	72.00	84.00	
Data Bank Printouts	316.41	290.00	
Show Entry Cards	265.15	326.35	
Brief Guide for New Members	23.00	—	
Miscellaneous (Barr)	22.00	—	
	<u>\$3,073.49</u>	<u>\$1,745.25</u>	1,328.24
Advertising			535.00
Judges' Certificate Fees			20.00
Slide Rentals			146.00
Interest Received			1,422.08
Judging Schools Surplus			400.25
Convention Surplus			1,658.09
Board Meeting Surplus			157.22
Return of Advance to 1976 Convention Committee			400.00
TOTAL INCOME			<u>\$16,282.53</u>

EXPENSES:

Daffodil Journal — Printing, Envelopes and Mailing		\$ 7,979.80
Membership Roster		361.50
Office Expenses:		
Printing and Supplies	\$ 435.99	
Postage	562.62	
Computer Work	217.37	
Executive Director	2,000.00	
Bank Service Charges	30.53	
Miscellaneous	97.84	3,344.35
Regional Vice Presidents		556.31
Secretary		56.12
Committees		194.03
Daffodil Data Bank		192.00
"Daffodils to Show and Grow"		540.63
TOTAL EXPENSES		<u>\$13,224.74</u>

AMERICAN DAFFODIL SOCIETY, INC.
BALANCE SHEET — DECEMBER 31, 1976

ASSETS:

Cash in Bank — Union Trust Co.	\$ 142.48
Cash in Savings Account — New Canaan Savings Bank	3,459.03
Savings Certificate, 6½%, expires 4-1-77 — New Canaan Savings Bank	2,567.53
Savings Certificate, 6½%, expires 5-1-78 — New Canaan Savings Bank	2,381.68
Savings Certificate, 6¾%, expires 5-1-80 — New Canaan Savings Bank	2,071.90
Ford Motor Credit Corp. 8½% Bonds due 3-15-91	10,575.00
Accrued Interest not due	247.90
Inventory of Publications:	
Royal Horticultural Society Yearbooks	\$266.48
AHS Daffodil Handbooks	303.45
Handbook for Judging	438.36
Binders for Journals	161.00
Jefferson-Brown Books	49.84
Lawrence — Lob's Wood	8.48
Allen — E. A. Bowles Book	6.77
Show Entry Cards	301.45
Data Bank Printouts	40.00
	<u>1,575.83</u>
Inventory of Medals and Trophies:	
Metal Dies	15.60
Gold and Silver Medals	207.71
Maxine M. Lawler Sterling Cups (2)	90.00
Larry M. Mains Sterling Trays, min. replicas (7)	315.00
	<u>628.31</u>
TOTAL ASSETS	<u>\$23,649.66</u>

LIABILITIES:

Dues Paid in Advance (in whole or in part)	\$ 7,786.95
Life Memberships	8,200.00
Net Worth	7,662.71
TOTAL LIABILITIES	<u>\$23,649.66</u>

AUDIT STATEMENT

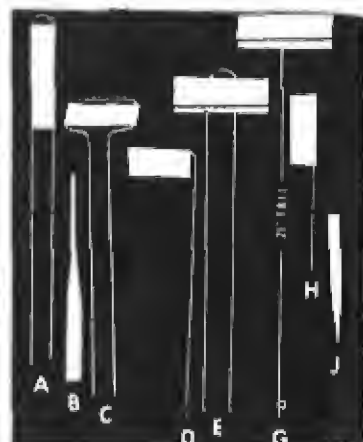
The above balance sheet and income statement for the year 1976 were prepared using the cash receipts and disbursements records maintained by the Executive Director. The cash balances were verified with the bank statements and the pass book and savings certificates of the banks indicated. The inventory of publications is shown at cost except that no value is included for surplus ADS publications. In addition to the assets shown, the Society has a substantial library of books on daffodil culture, many of which are rare and valuable, and several colored slide collections. It also has a number of memorial silver trophies awarded at convention shows. The books, slides and trophies were mostly contributed by members and no value is included.

Dues received in the current year covering periods beyond the end of the year were prorated and amounts covering such future periods are shown as a liability. Payments for life memberships are also shown as a liability.

The receipts for dues and other income were verified with the deposit slips and the disbursements were verified with the suppliers' invoices and the cancelled checks signed by the Treasurer and Executive Director.

Based on this review, it is my opinion that this balance sheet and income statement present an accurate report of the financial condition of the Society and that records are being maintained in a sound and orderly manner.

—WELLS KNIERIM



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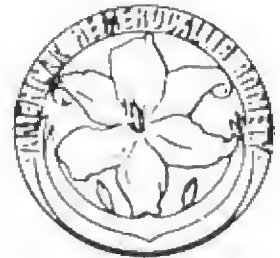


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Publications in the ADS library may be borrowed by members. Incomplete list will be found in Daffodil Journal for September, 1965. p. 21. Correspondence invited on items not listed.

PUBLICATIONS FOR SALE

Handbook for Exhibiting and Judging Daffodils, 1974	\$ 2.25
The Daffodil Handbook, 1966 Paper Cover \$3.40 — Cloth	\$ 4.90
E. A. Bowles & his Garden by Mea Allen	10.00
Print-out of Daffodil Data Bank	15.00
Binder for 12 numbers of Daffodil Journal	3.40
Set of at least 15 back numbers of Daffodil Journal	3.50
Single copies of Daffodil Journal	1.00
ADS Yearbooks for 1957/8, 1964	1.50 ea.
ADS Approved List of Miniatures	two 13-cent stamps ea.
RHS Classified List 1960-1975	3.00
RHS Daffodil and Tulip Year Book (<i>new copies</i>):	
1961, 1962, 1963, 1964, 1965, 1966	3.00 ea.
1967, 1968	3.50 ea.
1969, 1970	4.25 ea.
1971	5.50 ea.
1971 Daffodil Season Report	2.00
Daffodils 1972, 1973, 1974	3.00 ea.
Daffodils 1975, 1976	3.50 ea.

RHS Daffodil and Tulip Yearbook (*used copies, as available*):

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Make checks payable to American Daffodil Society, Inc. Prices include postage. Correspondence is invited concerning out-of-print publications on daffodils. Copies of these are sometimes available or names will be placed on want list.

AMERICAN DAFFODIL SOCIETY, Inc.

89 Chichester Road

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